

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

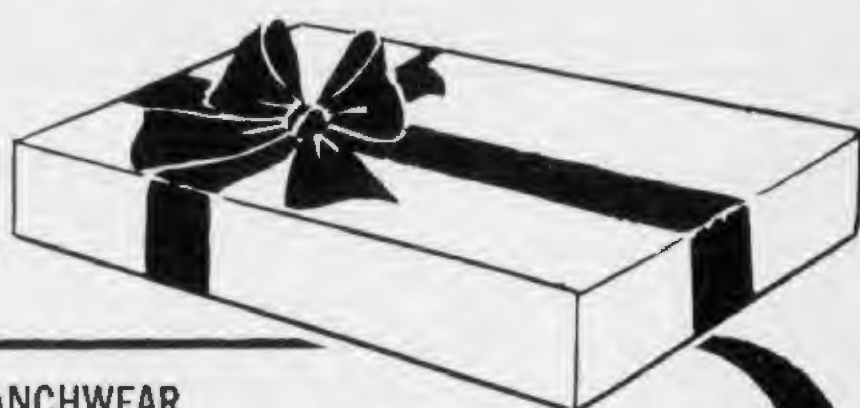
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Sets in Order

MAGAZINE
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STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We would like to have you know that we thought the 1968 Square Dance Convention in Omaha was very successful from the standpoint of everything but the weather! The smooth operation showed careful planning by all the committees. We enjoyed the good calling, the good dancing and the friendliness of Omaha.

Bob and Elsa Parks
Sarasota, Fla.

Dear Editor:

We wish to thank you for your part in making our Whiteside County Sesquicentennial Square Dance Festival a success. The articles that you printed in Sets in Order helped to bring square dancers to this special event . . .

Jim and Mickey Jerome
Sterling, Ill.

Dear Editor:

I look forward to your magazine each month . . . Thru Sets in Order we found our vacation spot, Peaceful Valley Lodge, Colorado. This will be our fourth year and we have six families going with us this year.

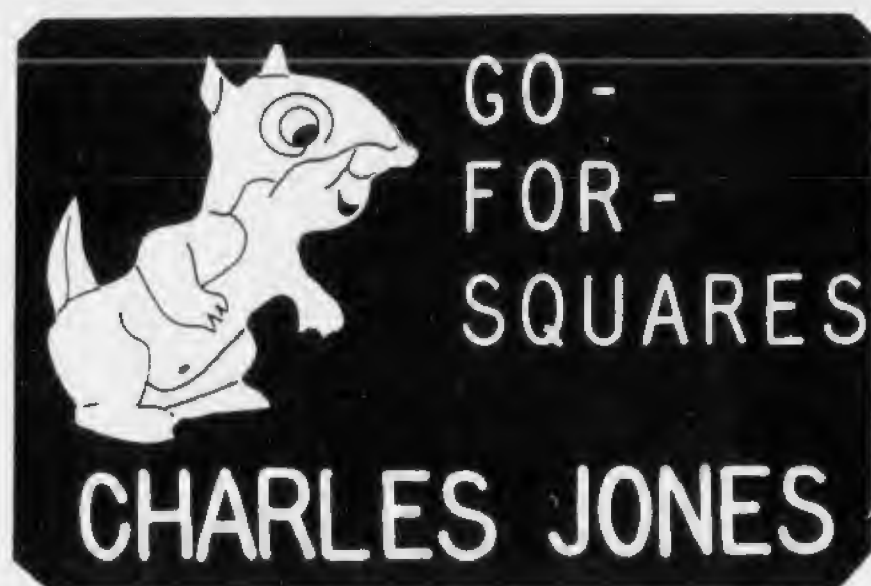
There is one thing I'd like to mention. I have talked to a number of ladies about this. I would prefer a slightly "dressier" dress as the Feature Fashion in your magazine. In very few places where I have been do the women wear this simple a dress. Most women prefer dacron or whipped cream fabrics, also, especially if they drive 45 or 50 miles to dance, as we do . . .

Mrs. Harold Boyd
Robinson, Ill.

We appreciate your helpful suggestions on our Feature Fashion page. We try to get as much variety as possible in the dresses that we show and at the same time we try to avoid being too simple or too fancy for the majority. The fashions coming up for Fall and Winter are a little more elaborate than those we have shown during the summer. We hope that these will be closer to what you had in mind. Editor

(Please turn to page 50)

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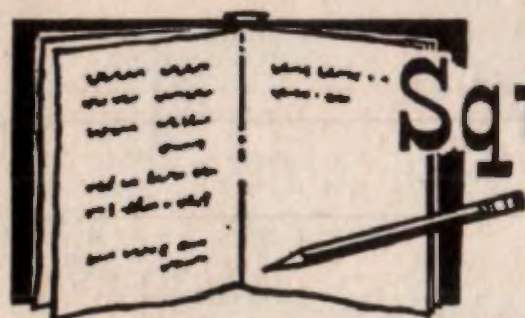
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Square Dance Date Book

- Oct. 2-6—Happy Twirlers Oktoberfest Square Dances, Sawyer Audit., La Crosse, Wisc.
Oct. 4-5—3rd Ann. San Angelo Fall Fling Coliseum, San Angelo, Texas
Oct. 4-5—Tri-State Dance Festival Memorial Colis., Fort Wayne, Ind.
Oct. 4-5—Guest Caller Dances Bay Path Barn, Boylston, Mass.
Oct. 4-6—Dias de Danzas El Cortez Hotel, San Diego, Calif.
Oct. 5—Jersey Shore Prom. Guest Caller Dance Hayloft, Asbury, Park, N.J.
Oct. 11-12—Fifth Aloha State S/D Convention Hilton Hawaiian Village, Honolulu, Hawaii
Oct. 11-12—Guest Caller Dances Bay Path Barn, Boylston, Mass.
Oct. 11-12—Chattanooga Choo-Choo S/D Festival, Memorial Audit., Chattanooga, Tenn.
Oct. 11-13—12th Ann. Santa Clara Valley Assn. Jubilee, County Fairgrounds, San Jose, Calif.
Oct. 11-13—2nd Pine Tree Jubilee Weekend Houghton Lake, Mich.
Oct. 12—T.E.R.C. Guest Caller Dance Kingsport, Tenn.
Oct. 12—Paws and Taws Guest Caller Dance Rockport, Texas
Oct. 12—Monmouth Squares Guest Caller Dance, Hayloft, Asbury Park, N.J.
Oct. 12—8th Mid Central States S/D Convention, Civic Auditorium, Omaha, Nebr.
Oct. 12—Knoxville S/D Assn. Guest Caller Dance, Jessamine Center, Knoxville, Tenn.
Oct. 12-13—7th Annual Buoys & Gulls Club Hoedown, Prince Rupert, B.C., Canada
Oct. 12-13—Centennial Train Reunion Dances T. A. Stewart School, Peterborough, Ont., Can.
Oct. 13—A-Square-D Annual Fall Festival Memorial Center, Hawthorne, Calif.
Oct. 14—Swinging Squares "Come as You Are" Dance, Cheltenham, Glos., England
Oct. 16—Guest Caller Dance Huron Armory, Huron, S. Dak.

(Please turn to page 53)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

IF I HAD MY WAY — Windsor 4901

Key: G and A Flat Tempo: 129 Range: High HB
Caller: Wayne West Low LB

Music: Western 2/4 — Trumpet, Guitars, Piano,
Drums, Bass

Synopsis: (Break) Allemande — pass partner —
right hand round the next — partner left — cor-
ner right wrong way thar — shoot star —
allemande — pass partner — swing next —
promenade (Figure) Heads (sides) star thru
— California twirl — do-sa-do — right and left
thru — dive thru — square thru three quarters
— U turn back — dixie daisy — sides (heads)
turn back — swing — promenade.

Comment: Well played music. A good standard
tune and an active dance. Rating: ☆☆

WAVE GOODBYE TO ME — Mac Gregor 2035*

Key: D Tempo: 130 Range: High HB
Caller: Tommy Stoye Low LD

Music: Western 2/4 — Guitar, Banjo, Vibes, Ac-
cordion, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune and well played music.
The routines are quite danceable.

Rating: ☆☆☆+

TALK TO THE ANIMALS — Top 25173

Key: B Flat Tempo: 127 Range: High HD
Caller: Jim Stewart Low LC

Music: Standard 2/4 — Trumpet, Banjo, Piano,
Drums, Bass

Synopsis: (Break) Ladies chain — whirlaway —
circle — allemande — pass one — turn thru —
allemande — weave — do-sa-do — men star
(Please turn to page 64)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

FEATURE FASHION



A drift of soft black cotton voile with stark white coin dots makes this fashion for Bernice Schmelzer, whose husband is caller Dan. The dress is Bernice's own design and she has pointed up the white by edging neck ruffle and sleeves with white lace. The bodice is fitted and the skirt gathered.



AS I SEE IT

bob osgood

October, 1968

THERE IS SOMETHING to be said in favor of square dance demonstrations and exhibitions in the midst of today's mad scramble of dancing where styling so frequently takes a back seat.

Oh, we're not thinking of the well-rehearsed, uniformly costumed precision dance teams with their memorized routines; we have in mind the exuberant, natural demonstrations by nicely costumed ladies and gentlemen.

If the purpose of an exhibition is to tell others that square dancing is fun, then we certainly miss the boat when it comes to the groups executing complicated figures that result in grim-faced dancers.

The impression that to be eye-catching an exhibition must be complicated is indeed a fallacy. It's one thing to feel the challenge of dancing as a participant; it's another to view a group and to feel a response to the grace and motion so typical of this activity. The spontaneity and extemporaneous qualities of square dancing are frequently lost when exhibitionists memorize their routines and plant their patterns into sixteen and thirty-two measure segments.

What makes a good square dance demonstration? Many things. Among them good variety, contagious happiness, pleasing costumes.

Should exhibition dancers necessarily be children? Certainly not. When a majority of demonstration groups is made up of teens and pre-teens, it is easy to give the impression that square dancing belongs only to those under the age of twenty years. This is, of course, not true, and if we are not careful an over-emphasis on the young people in dancing may give an impression to viewing adults that the activity is not for them.

No, the best exhibitions we've ever seen have been groups of the ageless individuals

who make up the greatest portion of the square dancing population. They have been able to dance well, but when they goof they allow this to be just as natural as all the rest of the exhibition.

Too many demonstrations we've seen in recent years have excluded the caller altogether, or in some cases, have featured memorized routines where the caller was completely without purpose or necessity.

The simplest dances, the stars, the circles and the lines, provide the best visual demonstration material. The naturalness, the applause at the end of a dance, the surprised whoop or occasional holler all have their place in square dancing, so they should be visible and audible in a public presentation.

Square dancing is primarily a participation activity. If it is to be shown before the public, then it indeed should be presented as the joyous, happy, natural activity it is.

If we seem to hit a responsive chord with some of you out there who might like to have us cover this subject more in detail in future months, perhaps with some suggestions for types of material, costumes, etc. let us know. It would be our pleasure to hear from you.

Coming — A Dedication

NOVEMBER MARKS OUR twentieth birthday, and the beginning of Sets In Order's twenty-first year. Almost as though all the years up to now have been preparing us all for the *really big one*, indications are that the coming twelve months will mark a banner year for square dancing, for square dancers everywhere and, for Sets In Order.

Starting in the November issue will be a proposal for the future of this activity in the form of the long-awaited Gold Ribbon Report. From this Report will come many suggestions made by responsible square dance

leaders in many areas. Along with the suggestions there will be some tangible tools, handbooks, and materials to back up the plan. This is not another promiscuous attempt to organize square dancing on a national basis. It is, instead, a good, solid look at what square dancing is and what its potential may be. It depends upon the desires of each individual, of the clubs and of the existing associations to do more, once a sense of direction has been established.



Something for everyone is the pledge for *Sets In Order's* coming year. The Callers Dialog, a special interview series by some of the world's fine callers, will continue with an emphasis placed on subjects most interesting to the caller searching for improvement. The special article on teaching and cueing the round dances which makes its bow in this issue will continue and be followed by other outstanding round dance features.

While everything in *Sets* is of interest to the square dancer we're aiming a special series at Mr. Average Dancer himself. The articles will be written by Madeline Allen of Larkspur, California, and will voice the joys and frustrations of today's square dancers. You will be delighted with Madeline's ability to put her finger on the pulse of many of square dancing's vital situations.

As in the past, the November issue — *Sets'* anniversary edition — will feature the Thanksgiving salutes to the activity's hard working men and women. Watch for it *all* next month in *Sets In Order*.

International Public Relations

REPORTS OF THE SQUARE DANCE held in Tokyo when Bob and Nita Page, along with their group of American Square Dance Workshop members invaded that city, continue to pour in. One of the most interesting was the account by Nita Page of her experiences at the square dance attended by more than 600 . . . most of them Japanese.

"Prince Mikasa arrived amid fanfare. He sent someone else to ask me to dance and after the first dance no one else asked me. Protocol . . . He had two men in our square who 'protected' him so that if anyone made a mistake the Prince was always in the correct place. A Japanese man stood about two feet



Japanese Prince Mikasa and Nita

from our square with his arms folded and his eyes never left the Prince.

"At one time when we squared up we had five couples instead of four and no one would leave. Finally the Prince walked over and said something to them. One couple walked out and waited outside the square. When the patter was over, the couples exchanged places and the other couple did the singing call. The Prince settled it very well! He spoke excellent English. And to think that twenty years ago no one could touch royalty.

"I will never forget his following us out to our bus and standing outside and waving as our bus pulled away. The Japanese were so thrilled with his being at our dance that they are making our group black and gold badges saying we danced with Prince Mikasa.

"The night was so emotional, the applause indescribable. We both stood on the stage and the tears streamed down our faces. When we got on our bus to leave everything was very quiet for a moment, then Howard Evans said, 'You know, Bob, I think if someone loved me as much as they do you I would move over here.'! And our tears started again!

"Our people were moved by it all. Chris Bernard took off his necktie and gave it to a Japanese caller. Ruth Risen took off her slip and gave it to a Japanese girl and one of the Japanese callers took off *his* badge and gave it to me.

"Our guide, who is writing a book on Japanese culture, could not believe what he saw or heard that night at this strange dance with an American on the stage telling the Japanese what to do when they could not speak or understand English (because of the language barrier Bob could not even walk anything through). Up to now our guide had always



The Prince, Nita and caller Bob Page in "Hapi Coats" with Welcome sign in background.

insisted that his people were quiet and dignified, and here they were, 600 of them, screaming and yelling and dancing. I am sure his book has had a setback."

Chalk up one more diplomatic person-to-person score for square dancing.

A Nice Gesture

OUR ATTENTION WAS DRAWN recently to a custom used by several callers and square dance groups in different parts of the country which we feel is worth passing on.

When informed that a member of a club or a learner's group is moving to another area, an effort is made by the caller or club officer to locate a new "square dance home" for the dancers involved. References from *Sets in Order's* Guide or personal contacts in other cities are often researched and given to the departing dancer.

Even better, a caller in the dancer's new area is contacted by letter a week or two before the move is made, sometimes without the knowledge of the dancer himself. You can imagine what a pleasing experience it is to move into a strange city and be called by

a local caller or club member and invited to a dance. Not only is this an opportunity to continue on with the hobby, but also to make new friends when they are needed most.

One example involved a couple in the third month of learning. A move to another city made it appear that a very short square dance life had ended. Not so. A learner's group in the new city learned of the move and the relocated dancers were the object of a special party and welcome. And so, hardly missing a lesson, their square dance fun continued.

For years we've been pleased to furnish names in different areas. Now that a contact guide is published in *Sets in Order* each February and lists of callers and dancers groups are published at different times during the year, the task of seeing to it that the dancer has a square dance home wherever he goes is proving to be less difficult all of the time.

Callers Needed

WOULD YOU BELIEVE IT? There are places on this earth where square dancing is still unknown. Of course, we're not speaking of countries behind the Iron Curtain, but in major areas in the United States and Canada and in countries overseas there are cities where individuals have indicated an interest in learning to square dance, but where no competent caller-teachers are available.

In many of these areas, dancers with some previous experience have, out of necessity, taken up the caller's responsibilities, purchased public address systems and records and taught themselves to call.

In other areas records, such as the Bob Ruff-Jack Murtha Educational Series, have been used with success.

Not long ago we learned of such a need in an American retirement settlement in Mexico. This past March we ran across a number of enthusiasts in Auckland, New Zealand, who were eager to get started once a teacher-caller could be located.

We'd be happy to put competent callers in touch with folks in need of such leadership. If you're a caller anxious to put up your tent in a new area, or if you represent a group of dancers in an area needing leadership drop us a line; we'll try to bring you together.

A GUIDE for the SQUARE DANCE CALLER



TEACHING ROUND DANCE ROUTINES

By Ken and Carol Guyre—Liverpool, N.Y.

EDITOR'S NOTE

To be complete, the square dance program must be filled with variety. Its interest factor depends greatly in its appeal on a full diet of the varied menu of square dancing.

The trend in recent years has been to either ignore round dances or to bring specialists

into the square dance program whose job it is to teach and cue the rounds. To the specialist, then, but even more to the caller-teacher who would like to be in a position to teach and cue round dancing just as he teaches and calls the squares, is this special series directed.

Whether you are brand new in the calling phase or whether you are a veteran of many years you will find the thoughts of the authors expressed here to be exceptionally useful. Just what is cueing? How much teaching time should be devoted to the rounds? How do you select material to be presented to the dancers? In the several chapters of the series that follows we hope that you will find some of the answers to your round dancing questions.

Introduction

Although there are many excellent texts on the fundamentals of calling, there is not too much available in the same area for round dance teaching. Frank Hamilton's excellent Roundance Manual is no longer being printed; American Round Dancing by the same author is still published by Sets in Order but is directed mainly to the round dance teacher. There are many people joining the ranks of callers who are being handicapped because there is no text which will provide them with material on teaching round dancing in a square dance club. This has caused no little concern among those who believe that round dancing and square dancing are all part of the same activity and should therefore be presented simultaneously.

To alleviate this concern and provide material for the caller who wishes to teach round dancing in the square dance groups, I have evolved a combination of ideas which are designed to help. They are based on my experience as a round dance teacher and the information I have been able to glean from the top leaders in the field — such people as Manning Smith, Frank Hamilton, Date Foster and many others. The method of setting up the cues was originally explained to me by Harold Harton of Canada.

I do not propose that every caller should also be an accomplished round dance teacher but I do feel that he should be able to round dance reasonably well himself as basic to his

help in round dancing. He should also be able to cue some of the more recent square dance level rounds or he is limiting his own development and skimping on his whole contribution to the activity. Perhaps his club does not require him to cue — but what happens if he visits another club where they expect the caller to cue? He will certainly leave some disappointed dancers behind him if he cannot deliver.

Finally, the material presented here is not intended as the only approach to the problem; it is one approach. Also, although it is slanted towards the new square dance caller, the new round dance teacher can also apply the methods described.

Part I: Cueing

FIRST OF ALL, why should you, a square dance caller, learn how to cue a round dance? If you have a round dance leader in your club you may feel this relieves you of all the responsibility towards rounds. However, maybe your club does not have a round dance leader or you might guest call at such a club. Therefore you should carry records for and be able to cue a few of the simpler, square dance level rounds in order to provide what is considered by most leaders to be a part of the square dance picture. You should, of course, be able to dance the rounds with a reasonable degree of accuracy and style as a *first* requirement. You will probably find yourself using mixers with your square dance class or when you do a "one-night stand." A mixer is nothing but a round dance in which the dancers are changing partners and is cued the same as any other round dance.

The first thing to do in learning how to cue is to learn how to read a cue sheet. Good reference sources for this are Frank Hamilton's *American Round Dancing* and the more complete *Roundance Manual*, if you can locate one. I have included a list of round dance abbreviations in Appendix A along with certain symbols used on a cue sheet which have certain specific meanings as far as the timing is concerned. The measures are separated from each other by a semicolon (;). The individual beats in a measure are separated by commas (,) and if more than one step is done on a beat

this is indicated by a slanted line (/). Also if there is no action on a beat, this is indicated by a hyphen (-).

In reading a cue sheet, you should start with the cue line which describes the basic action. Then read the detailed description below which will tell you the position, direction and footwork for each figure. Although standardization of terms has come a long way in the round dance field, unfortunately not everybody uses standard terminology in cue sheets. Therefore, the next thing to do is to rewrite the cue sheets in your own terms. In doing this you can omit the detail lines and just concentrate on the cue lines, as these are the lines upon which you will base your cueing.

After you have learned how to interpret a cue sheet, the next thing you have to learn is how to cue. There are really two kinds of cueing but the type with which we will concern ourselves here is phrase cueing or prompting. As this form of cueing is quite similar to Contra dance prompting, a good reference on Contra dancing will be of help. You may

ABOUT THE AUTHORS



When Ken and Carol Guyre took up square dancing in 1962 it was natural that they should learn round dancing, too. With Ken's musical background and Carol's teaching background, they soon evolved into round dance teachers. They attended

Pairs 'n' Squares in Canada, learning some of the ideas presented in these articles and continue by attending every festival they can.

The Guyres have served on the staff of their local Syracuse festival since its inception and are the round dance advisors to the Syracuse Area Square Dancers Assn. They also served at the 16th National Square Dance Convention and at many square dance weekends in New York and Canada. Besides having handled the round dance programs for several local square dance clubs, they have formed a round dance club, hold a course in round dance basics each year and have started a course in round dance fundamentals for local callers and round dancers. It is from this course that the material contained in these articles is obtained.

The Guyres' basic philosophy, reflected in their enjoyment of people and dancing, is that dancing should be fun and should be made available for people of all ages and abilities.

also find that Contra work will aid you in teaching your square dance class.

First we start out by writing a phrase sheet for the dance. This is a paper on which we mark the beats of the music and then fill in the cue words to fit. Let us look for a minute at the basic structure of a round dance. The majority of square dance level round dances have a four-measure introduction followed by 32 measures of dance, usually divided into two 16-measure sections, parts of which may be repeated. A two-step usually has four beats to a measure (4/4), although some cue sheets may indicate only two (2/4), while a waltz has three beats.

Generally, in setting up a phrase sheet, four measures are put on one line. For a two-step we underline the first and third beat while for a waltz every beat is underlined. In this way a single phrase line will correspond to a single line on a cue sheet. For example, a two-step phrase line would look like this:

1 2 3 4 ; 1 2 3 4 ; 1 2 3 4 ; 1 2 3 4 ;
(Measure 1) (Measure 2) (Measure 3) (Measure 4)

while a waltz phrase line would look like this:

1 2 3 ; 1 2 3 ; 1 2 3 ; 1 2 3 ;

There are dances which do not follow the general rules above; such as, Desert Blues or Sweet Thang which have a "bridge" between the sections; or, Oh Yeah which has no introduction. However, these can be adjusted for easily.

After you have all the lines drawn, the next thing to do is to figure what words to put where. In choosing the words to use in cueing there are three things to consider:

- (1) Be consistent. Always cue a figure with the same words whenever it occurs.
- (2) Use standardized terminology as much as possible. You may run into trouble when you cue at a club other than your own if you get used to using non-standard terms.
- (3) Be brief. If you use too many words you will confuse the dancers. A simple, "Pivot 2" is much better than, "Do a full RF couple pivot in 2 steps." If you have a series of walking steps or two-steps it is sometimes better to cue change of *position* or *direction*, as, "Face wall" or, "Turn to Banjo", rather than the foot action.

When you have your cue words chosen you have to decide where to put them on the phrase sheet. This — the timing — is the most critical part of cueing, because it is the part that disturbs dancers the most when done wrong. If you are too early with the cue the dancers will rush the beat and lose the rhythm of the dance. If you cue too late the dancers will not have time to react to the cue. The best idea — as in Contra prompting — is to have your cue end one or two beats before the action starts. The exception to this is when the next figure requires the dancers to maneuver into position or is a more difficult figure, such as a pivot. It is also of help to your dancers if you cue in rhythm with the music. Musical arrangements, dance structure (repeats and continuances) affect the commands. For example, if a round dance has the following action:

INTRODUCTION

Meas	
Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;	
1-4	Fwd Two-Step; Fwd Two-Step: (Vine) Side, —, Behind, —; Side, —, Thru, —;
5-8	Turn Two-Step: Turn Two-Step: Twirl, —, 2, —; Walk, —, 2, —;
9-16	Repeat 1-8;

your phrase sheet would look like this:

Intro	— ; Acknowl. ; — ; 2 Two-Steps;
	/2 Turning
1-4	— ; Vine ; — ; Two-Steps;
	/Repeat /
5-8	— ; Twirl ; Walk ; 2 Two-Steps;

Note that the action for the first measure of a line must be written in the last measure of the preceding line. Another example is given in Appendix A. It is assumed that your dancers already are familiar with the routine so it is not necessary to cue positions except as mentioned above.

Now that you have the phrase sheet completed, the next thing to do is to sit down with a record player and a tape recorder and practice. Listen to yourself critically and make as many changes in the phrase sheet as necessary until the cues sound right to you. Then try them out on someone else (perhaps your wife or husband as the case may be) and get their reaction. Also try dancing to your own cues. After you have the cues down pat then you can try them out on your dancers. One word

Appendix A

THE SHEIK

Intro **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**
 1-4 **Fwd Two-step; Fwd Two-Step; RK Fwd, —, Rec (turn), —; RK Fwd, —, Rec (turn), —;**
 5-8 **Apart, —, Tch, —; Side (Wrap), —, Close, —; Unwrap, —, Close, —; Apt, —, Tch, —;**
 9-12 **Wrap, —, Close, —; Unwrap, —, Close, —; Apt, —, Tch, —; Face, —, Tch, —;**
 13-16 **Opp Vine, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step;**
 17-20 **Fwd Two-Step; Fwd Two-Step; Roll, —, 2, —; 3, —, 4, —;**
 21-24 **Circle Away Two-Step; Walk, —, 2, —; Tog Two-Step; Walk, —, 2, —;**
 25-28 **Fwd Two-Step; Fwd Two-Step; Vine, —, 2, —; 3, —, 4, —;**
 29-32 **Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; Twirl, —, 2, —;**
 Tag: **Fwd Two-Step; Fwd Two-Step; Roll, —, 2, —; 3, —, Point, —.**

INTRO					
_____	_____	;	Acknowledge	;	_____
_____	_____	;	_____	;	2 Two-Steps
DANCE					
_____	_____	;	/Basketball Turn	;	_____
_____	_____	;	_____	;	Apart
_____	Wrap	;	Unwrap	;	Apart
_____	_____	;	_____	;	Wrap
_____	Unwrap	;	Apart	;	Face
_____	_____	;	_____	;	Opposite Vine
_____	_____	;	/2 Turn- ing Two-Steps	;	_____
_____	_____	;	_____	;	/2 Forward Two-Steps
_____	_____	;	Roll 4	;	_____
_____	_____	;	_____	;	Circle
_____	_____	;	_____	;	2 Two-Steps
_____	_____	;	Open Vine	;	_____
_____	_____	;	_____	;	/2 Turn- ing Two-Steps
_____	_____	;	Pivot	;	Twirl
_____	_____	;	_____	;	2 Two-Steps
TAG					
_____	_____	;	Roll 3	;	_____
_____	_____	;	_____	;	Point

of caution here — don't expect to put the record on and have your dancers recognize it immediately. You will be doing them a favor if, while they are forming the circle, you will put the music on near the middle of the record and tell them the name of the dance. Then take the music off and brief the dancers on introduction, position and how the dance starts just prior to starting the music from the beginning when the dancers are ready to perform the routine.

By the way, unless you have an exceptional memory, you will want some way of refreshing your memory about the routine. You can get the necessary information on a 3x5 file card which fits in the envelope with the record very nicely (the new clear plastic envelopes are especially good for this.) You

might "borrow" a symbolic code from some round dance teacher who uses one but you should devise your own system ultimately, so that you can understand and interpret as quickly as possible.

To sum up, the amount of participation you have in the rounds you program between tips will depend greatly on your ability to cue. The amount which you cue will depend on your dancers' ability. For most square dance level rounds, it may be necessary to cue only the first time thru the routine. However, you should always be ready to rescue your dancers if they run into trouble by picking up the cueing again. If things fall completely apart, you may want to stop the music, explain the sequence, perhaps walk thru it, and start over again.

PART II—NEXT MONTH

THE DANCER'S WALKTHRU

Sets in Order

RECRUITING BROCHURES

SOMETIME AGO members of the Hi-Neighbor Club of Wichita, Kansas, designed a pamphlet aimed at interesting newcomers in square dancing. The three-fold leaflet, printed in attractive blue and white colors, succinctly and interestingly presents the facts about the hobby.

If nothing else, the first words on the front cover, should indeed entice people to read further, and perhaps that's meeting the first hurdle successfully. It asks: Are you enjoying living? Or is life a bit humdrum and monotonous? Do you want to have some FUN? Would you accept a package that contained the following?

And then among other items listed within the package are: Dozens of new friends; a hobby that both you and yours can enjoy together; a stimulating recreation for both mind and body, and so on.

The inside pages include a reprint of one of Sets in Order's back-cover cartoons and a good cross-section of positive points about square dancing. In addition the pamphlet lists several questions often asked and (more importantly) answers them in language which would eliminate all doubts as to whether the reader could participate in this recreation.

Here are the questions the pamphlet puts forth:

Am I too young or too old?

I know I couldn't dance like they do on T.V.

Isn't square dancing expensive?

Would I have to buy a lot of clothes?

I'd like to learn but can't find time.

My husband says, "Square dancing is for sissies."

Isn't square dancing hard to learn?

The last page states: Square dancing can be compared to a cake. You will never know how good it tastes by just looking at it. For your taste of square dancing, call the person listed below and find out. And then space



is left for a person's name and telephone number.

This is a well-planned, neatly executed and interesting pamphlet which indeed should be successful in helping bring new people into the activity.

And by the way — as an enthusiastic square dancer — how would you answer the questions listed above?

HALLOWE'EN INVITATION

Here's an ingenious and timely idea for an invitation your club might adapt for its Hallowe'en Square Dance. It was originally devised by the San Tana Squares of Orange, California, for their dance last year.

Bright orange paper napkins were printed in black with the necessary "who, what, where and when" information. Do we hear you asking, "But you've left out the 'how' part of the information"? Oh no; that's there too in the lower right hand corner: "HOWling by . . ."

A clever and inexpensive idea.



CLUB PROJECT

LET'S GIVE an AROUND-the WORLD Party

SQUARE DANCERS and travel seem naturally to go hand in hand. It starts with a couple or perhaps two going across town to visit a friend's square dance club. Then maybe an entire group may charter a bus and drive some distance to attend a square dance festival. Then when the family plans its annual vacation, at least one square dance outfit is tucked into the suitcase "just in case" mom and dad happen on a square dance somewhere — and we might add, it gets easier all the time to find square dancing almost every place a person might travel.

By this time frequently the bug has bitten equally in the enjoyment of square dancing and in the enjoyment of traveling. And now you find square dance vacationers enjoying their hobby on the North American continent, in Asia, Europe, Africa, and so on.

As a fond remembrance of some of these travels or as an enticing inducement to what might lie ahead for the future, why not plan an Around the World theme for one of your special dances this year? The idea is general enough that it could easily be adapted to fit

into a club's anniversary party, at some holiday time, or of course could stand by itself if you're looking for a little added spice for some particular dance.

Here are a few suggestions you might want to include at such a party. Of course the possible extensions of such a theme are limitless, depending only on the time, effort and financial outlay a club might wish to put forth.

Decorations

Travel posters are always appropriate and are quite easy to come by from local travel companies (usually outdated ones can be obtained at no cost); or from various airlines; tourist bureaus of various countries (located in the larger, major U.S. cities); or sometimes from a local market, drugstore or department store which often discard displays following a particular promotion.

In the instance of the latter, if your club has a large storage area at its disposal, do make contact with your local super-market and/or department stores. Displays in these locales are generally changed once a month and frequently some items are used only once.



We've known groups who — simply for the asking and by coming and taking them away — have obtained a five-foot cardboard Eiffel Tower, a similar-sized leaning Tower of Pisa, large models of airplanes and ships and (although it is off the subject at hand) summer displays of flowers, Fourth of July items, carnival type merchandise, etc.

A Table Decoration

Here's an idea designed and executed by Lee Ball of Los Angeles, California, which would certainly fit into an Around the World theme and which might be used on an entrance table, a refreshment stand, or in quantity on each individual refreshment table.

A six-inch styrofoam ball served as a globe of the world and was painted bright blue. The general shapes of all the continents were then painted in brown in their proper locations. Two small toy airplanes were suspended above the globe by wire while a heavier piece of straight wire about 15" long attached the globe to a 4" square wooden base. The wire was hidden by gold crepe paper wound on it.

By the way, a friend active in craft work passes along this hint when working with styrofoam. A small amount of detergent mixed into poster paint will make the paint adhere to the styrofoam more easily.

Additional Decor

An idea which would add additional color to the hall would be to blow up dozens of multi-colored balloons and suspend them in net near the ceiling. Put a slip of paper in one or more of the balloons awarding a prize or prizes.

If you're making this a really big dance, you might be lucky enough to convince a local airlines or travel agency to donate a trip somewhere, which would certainly tie in with your theme. If you do go this "big", by all means advertise this prize ahead of time and get an appropriate-sized crowd in attendance. And don't forget the proper credit to the airline or agency.

When the dancing is concluded, release the balloons and stand back.

Programming

Several years ago the National Capital Area Square Dance Leaders Association, Inc. presented a large Jamboree with an International Theme and as there were several callers on the

The WALKTHRU

program, they were able to make good use of a variety of dances. Each caller dressed in a costume representing one country which he then honored with his particular call. This was most effective both visually and dancing-wise.

Some of the countries and dances presented were: Scotland — "You Take the High Road"; China — "China Town"; Mexico — "In Old Monterey"; Switzerland — "Miss My Swiss"; Brazil — "Tico Tico"; Ireland — "Down to Donegal"; Trinidad — "Kingston Town"; France — "After They've Seen Paree" and so on.

This idea might not be possible with one club caller being responsible for the evening, although he might be able to do a great deal with a variety of hats or by changing just one item of clothing. However, even without the costuming the caller could represent a cross-section of the world with his choice of singing calls. Just give him ample notice in order to work out his programming.

Costuming

This party would be an excellent time to include costumes. With such a general theme it should be quite simple for most of the guests to find something suitable in the way of clothing. And certainly it would be a good time for the club officers to plan together ahead of time to represent as many different sections of the world as possible.

Invitations

Why not make these simple and yet effective? Take a standard letter-size one-fold sheet of paper. On the cover — preferably by using a stencil which saves a great deal of time — write out a phrase such as "You are invited" or "Please come" or "Don't miss the party" in as many different languages as possible. If you don't have a foreign dictionary available and are not blessed with a linguist in your club, a trip to the local library will result in the needed spelling.

Center a colored sticker on the front page. Select a variety of different flags or a map of the world, etc. Such stickers are available in five-and-ten-cent-stores, craft and hobby shops and stationery stores.

On the inside of the invitation be sure to include all of the necessary details and don't

The WALKTHRU

forget to add a note about costumes if you decide to have them.

Refreshments

There seems to be little need to expound on this facet of the evening, as here again it will depend on the work and money which might be involved. One idea might be a smorgasbord table including many different dishes from various parts of the world. This probably would mean several club members volunteering to do the cooking. A simplified smorgasbord might feature a variety of cookies from many different countries.

For the fun and interest of all who partake, why not label the various platters of food — be it a full smorgasbord or just the cookies? This could be accomplished with a small banner listing the traditional name and the country of origin. Make the banner or flag from colored construction paper and mount it on an eight-inch piece of narrow doweling, affixing this to the table with clay.

Don't be surprised if the feminine contingent (and perhaps the male as well) ask for some of the recipes. To save a great deal of writing later on, provide the recipes on a bulletin board in one corner of the hall with an ample supply of paper and pencils. Once the refreshment period is over any who might be interested can simply jot down the instructions themselves.

Happy eating — happy dancing and Bon Voyage!

METHODS OF COMMUNICATION

THERE ARE ANY NUMBER of ways to get special announcements out to club membership. An important one is for the members to subscribe to their area publication which carries local club news; another has to do with announcements at dances.

"Liza" Grandstaff, writing in *Travel On Magazine*, voice of the Central Kansas Square Dance Association, says: It is surprising the number of club officers who do not subscribe to their *own area publication*. This could account for vague knowledge of information and relation between dancers and associations. Another reason, perhaps relatively small, why dancers do not visit neighboring clubs more.

Encourage bulletin boards instead of an-

nouncements at dances. By the time a spokesman finishes all his "commercials", dancers are confused in dates, times and places. Post them in a "well-viewed spot" in your hall where the dancers can see and read them. If you have extra handbills pass them out as a personal invitation. This is good contact; it tends to create friendly atmosphere. There are times, of course, when it becomes necessary to announce something of importance. It will get more attention if it is not followed with other conversation.

Not long ago, a club officer stood up in front of a large crowd and said, "Please refer to our bulletin board for coming special dances. You will keep them in mind that way and eliminate my feeling like a fool, 'yaking' my head off when no one listens!" The crowd was amused but took good notice of the bulletin board.

Mission accomplished.

Why not try it?

BADGE OF THE MONTH



Three years ago a club was organized in Ft. Dodge, Iowa, with the delightful title of the Fun Lovin' Devils. The nomenclature indeed was an appropriate choice as the group has no business meetings, no officers and no membership dues. Whatever needs to be done either before or at a dance is handled by volunteers.

A donation of \$1.50 per couple is collected at the door and each dancer brings his own sack lunch to enjoy at the end of the evening.

Dancing on the first, third and fifth Saturdays, the club has a regular caller who alternates with guest callers and the "fun lovin" idea of this group seems to be spreading as the club generally numbers from 10 to 15 squares.

What method of calling is right for you? Successful callers do not all subscribe to the same system. Here are some thoughts on the subject by three highly successful callers.

DIALOG

SOME METHODS USED IN CALLING

LEE HELSEL • BRUCE JOHNSON • EARL JOHNSTON

How much dependency does a caller put on memory work? Perhaps this is something that has been troubling you as you develop your calling. Should you remember exact words, or should you find some form of sight calling that will be just right for you? What about reading your calls? We put some of these questions to a panel of very successful callers. Here are their answers. Our first question asked them what method of calling they use.

Lee Helsel: One method that I use is sight calling. In my definition this is the calling of a group or sequence of movements which do not have any set pattern. As the caller begins the group of movements, he starts from the positions where he has put the dancers in the last call he gave them. He has to be sure of where he starts because some groups of calls wouldn't work.

I use sight calling mainly in some of the simpler forms of square dancing, mostly where just two couples are working. I think my main limitation in sight calling is the long sequence of 10 or 15 or 20 movements which involves all eight dancers. I could do 20 movements involving two couples easily; with four couples it's a little over my head.

Bruce Johnson: I'm not a sight caller but it seems to me that he starts off with extemporaneous choreography, puts movements together and then decides when he wants out. He has different methods of getting out of practically any combination. He does not use, generally speaking, odd-ball movements that are not mirrored image. For example, he wouldn't have number one and number two couples do a Right and Left Thru and then

proceed to call a mess of other things. As Lee points out, it has to be the right group or sequence of calls in order to work. And you have to look to see who's with whom in the first place.

Some callers — Deuce Williams is one of them — can watch maybe six squares and know at all times that if one breaks down he can shift three or four times to somebody else and still do an excellent job.

Earl Johnston: I don't use sight calling, either, because it seems that every time I pick a square they fall apart. But as I understand this method the caller picks three people in a square — for instance gentleman one, his partner and his corner — and whenever they are in the right sequence he knows he can call an Allemande Left. The way I understand it — if he has a man at the end of the line and his corner is at the other end of his own line, he can always Cross Trail to an Allemande Left, for instance.

If you use a system that partly includes sight calling, could you identify what type of calling you use that's not a method of calling but more a style of learning?

Helsel: I usually pick out a basic predominant movement for each tip, such as Wheel and Deal or Swing Thrus or Spin the Top and use variations of those during the whole tip. The basic patterns are memorized in addition to this for the breaks and for variety I use zero movements and equivalent movements quite a lot. To summarize, I use the foundation of memory work plus equivalents and zero movements about 50% sight calling and 50% memorized.

Johnston: I've always felt that memory becomes knowledge so my method is basically memory work. Somewhere along the line I found out that if you Square Thru Four Hands Around and then with the outside two do another Square Thru, you now have your corner for a partner and you can Bend the Line and will have lines facing. This is all memory that has become working knowledge and you know what's going to happen when you call it.

Suppose you've programmed your dance and you're setting out to call a patter tip. Have you memorized what you're going to do or what do you start out with in that particular patter call that you have as a goal?

Johnston: Say that I'm going to do Spin Chain Thru. As I call I will use Spin Chain Thru in its basic form, then I will add little bits — change-partner routines to give a change. If I call something that I know leaves men with the opposite lady, I may call Four Ladies Chain at first, so that now the opposite lady in the square is the man's original partner. Then I will do the call that I know gets him to the opposite so now he has his partner back. I set it up in my mind ahead of time which lady he is supposed to get to and when he has, I can carry on from there.

Do you memorize your calls, Bruce?

Johnson: Yes — and no. I call from fixed positions. I guess I'm from the old school — going back to the time when we did something four times thru and traded partners all the time to give variety. I'm used to trading partners and I'll take combinations that give me, for example, two progressions of some sort to a right hand lady and then one progression to an opposite lady to put them back home again.

I know that if I will in some dances get to a given position on the floor, that from this position I have maybe four options. I can call this, this, this or this and any one of those things will come out from that position. I'll make my decision when I get there which one of these routes I want to take.

In a sense it resembles a structure similar to Dixieland music in that a group of Dixieland band musicians who have never played together can start off and "jam" in a certain key. There are certain chord progressions within this framework so that they can do an

awful lot of ad-libbing but it does have a basic framework. That's why they don't have to have played together before. In calling square dances I have a basic framework and within that I can vary my calling in several different ways.

How much do you rely upon a printed set of notes or an "idiot sheet" or something when you're doing your patter calling?

Helsel: I primarily use an aid which is the call in symbol form as a reference only. Before I start to call the patter call I will refer to the sequence of movements and try and get them in my mind just at the last moment. I use the same system for singing calls and I think it works quite satisfactorily to use a prompting method just before you begin to call.

Johnson: I keep a notebook to jog my memory. Many years ago Jim York used to refer to the set-ups and get-outs that you use to make a particular pattern come out right — as "fixes." I have a notebook full of these things in a shorthand form and I'll refer to these before I call but never when I'm actually calling.

Johnston: I have a notebook, too, Bruce, with calls in it but when I get up on the stage to call I rarely ever look at the book because I feel it might become a crutch and I would find myself using it more and more. Frank Kaltman from New Jersey told me one time that memory is like a muscle and the more you use it, the stronger it gets; the less you use it, the weaker it gets. I think he has a point. Referring to the notes just *before* you call is one thing but as soon as you start using note cards or reading calls, then you fall into the trap of having to depend on them. I don't like to be that confined in my calling.

What you do others think about reading calls?

Johnson: The only reason I can see for doing it would be if you're working with experimental movements in a workshop type of thing where the dancers understand that it is a workshop. As Earl says, you can get into the habit of using a lot of notes, even tho' there are some callers who can read the calls and they come out beautifully. The fact that I like to think of myself as a professional caller makes it seem unprofessional for me to read my material unless it is experimental.

What about a new caller? Would you advise

him to use notes? Or what is the best way he might learn new calls?

Johnson: That's a difficult question. If the guy is a serious caller, he had better get out of the habit of using notes. If calling is an avocation to him and he can't devote a lot of time to it, he can probably reason with himself that he should use cue cards or something. He really has to judge for himself.

There's a certain amount of memorizing that occurs in calling no matter what system you use. If nothing else, it may even be the rule that you have to memorize as to how to get out of the messes you get yourself into. Whatever it is, you must memorize some and if this is a hang-up for you, you'll just have to work with that because it's something you'll be faced with.

You must memorize what a movement will do and you use this movement in as simple a form as you can when you first give it to people.

Helsel: If a caller can do without notes, I think he should. You lose something when you can't keep your eyes 100% upon the dancers. I think you should strive to keep your eye on the dance floor at all times. This is true even to the extent that a caller should know where his sound controls are and be able to reach over and make an adjustment without taking his eyes off the dancers. If he reads or refers to notes he has to take his eyes away. However, there are places where the dancers rest mentally, as in a Grand Right and Left or Promenade and here is where the caller, if he must, can glance down and look at his notes of what he wants to do in the next sequence.

The best way for a new caller to learn calls is the way that works for him. In my case I take a square dance call and reduce it to its most basic form. I've kind of coined a term I use — instant patter. All you add is the Forward and Backs, the breaks like Grand Right and Left, etc. and timing.

My written series on an instant patter call reduces the call to its barest minimum. For example in every call you must have the "who" and the "what." The "who" does not have time to come each time if the same couples are working but you would have something like this: Heads Right and Left Thru, then the next line (and I use them vertically, not horizontally, because I can read better ver-

tically) would be Star Thru and then another line for Pass Thru and another for Right and Left Thru, etc. Now those are just the basic movements, even tho' you might use a Do Sa Do in between. But these are the movements that move people and this is essentially the way I think it's easiest to memorize.

Johnston: A new caller *has* to memorize; it's about the only way because he's got to have material working for him right away. It's amazing what you can memorize. The problem here is that if you're calling a memorized pattern and the floor breaks down, you've either got to go all the way thru or stop and start again; you don't know where you are in the middle.

My suggestion to new callers is to work out simple patterns. I think most new callers fall into the trap of trying to call what they like to dance, even if it's complicated. If they would start back at the beginning and work up from very simple material, they have a better chance of knowing what happens within the square.

It's important to know what happens with a Square Thru, from its various set-ups with a Wheel and Deal, and a Swing Thru. Some callers have worked out picture diagrams but I think the best way is to memorize simple material.

Early in this conversation we mentioned zero movements and equivalents. How about a definition of them and what's the difference?

Johnston: Well, an equivalent would be something that's "the same as", so for example, a Cross Trail Thru and U Turn Back is the equivalent of Right and Left Thru. You can get a lot more complicated than that, of course. An equivalent for Ladies Chain would be Swing Thru, Box the Gnat, Right and Left Thru. To that point you've called the same as a Ladies Chain.

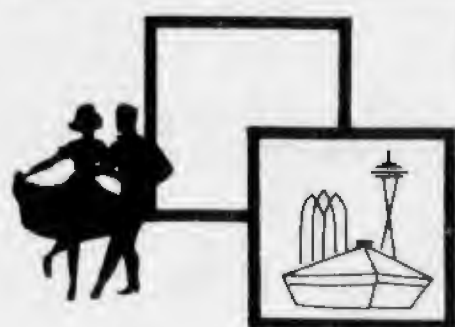
Helsel: The difference would be something like — well, a zero movement or, more correctly, a combination of movements to provide a zero situation, is a sequence of movements which brings the dancers back to identically the same place in relationship *to each other*, not necessarily to a place on the floor. A true zero movement would be Forward and Back. But — Do Sa Do your corner from a squared-up, static position is not a true zero movement because you end up facing your

corner, the girl you Do Sa Do-ed with, and when you started you were facing the opposite girl.

On the other hand, an equivalent movement does not necessarily leave the dancers in the place they started from. An example, An equivalent movement to Right and Left Thru would be Heads Promenade Half. That might be called a singular equivalent move-

ment. But if, to get the heads in the same position after they've done a Right and Left Thru, you did Heads Pass Thru to a U Turn Back, a Half Sashay, that's three movements to get the equivalent of one movement. The most common usage is usually two or more movements to accomplish either as equivalent to one movement or to maybe two or three.

(Please turn to page 73)



18th NATIONAL SQUARE DANCE CONVENTION

SEATTLE, WASHINGTON

JUNE 26, 27, 28, 1969

WASHINGTON — BACKGROUND FOR THE 18th NATIONAL CONVENTION

THE PINNACLE OF square dancing was reached by the State of Washington after nearly 20 years of planning and organization when Seattle was selected as the site of the 18th National Square Dance Convention at the Civic Center on June 26-28, 1969.

Almon Parker and other square dance leaders in the Seattle area could not possibly have imagined an event of this size and grandeur when, in the Spring of 1947, they banded together with the mutual idea of a State Federation to promote square dancing and its accompanying fellowship.

Extensive correspondence with square dance leaders thruout the State and the only two state federations in existence at that time, California and Minnesota, led to the appointment of a committee of nine headed by Alan R. Potter to draft a charter and formulate the basic plans for a state federation. The charter was drawn during March of 1948 with seven clubs as initial members. The Federation grew rapidly and listed 40 member clubs when the first state directory was published in the Fall of 1948. The yearly directory presently lists in excess of 300 member clubs.

The Federation, as organized, was called the Folk Dance Federation of Washington. It was incorporated in August, 1954, under the guidance of John Burnett of Olympia. The official name was changed to Square and Folk Dance Federation of Washington in November, 1954.

The State Federation is divided into Councils. In October, 1951, there were four Area Councils; Central, Central Puget Sound, Sou-

Westers and North Central. Blue Mountain, Evergreen and Northern were accepted into the Federation in February, 1952, followed by Spokane and North Olympic in April of that year. Rainier was the last Area Council formed and joined the Federation in October, 1953. The Federation is presently composed of ten Councils, set up along geographical lines to facilitate travel and communication within that particular area.

State meetings are held three times a year in various sections of the state and are hosted by the Council in that area. An elected Delegate from each Council, along with the elected State officers, make up the Executive Board and guide activities at the State level.

The outstanding event of the square dance year is the Annual State Festival co-sponsored by the State Federation and the host Area Council. The first of these was held in Wenatchee in 1949 while the 19th was held in Spokane in 1968. Only once since the inauguration of the Annual State Festival has one not taken place. This was in 1965 when the State Federation and Central Puget Sound Council co-sponsored the 3rd Annual Far-western Convention. Again, the Festival will not be held in 1969 because the State Federation of Washington, its ten Area Councils and all of the member clubs will be joining together to promote the 18th National Square Dance Convention, Inc. and welcome thousands of square dancers to Seattle.

The slogan is pertinent — "Seattle is Fine for '69."

TEACHING the BASICS to NEW DANCERS



by Bruce Johnson

In the last issue of Sets in Order we printed the brand new 1969-1970 issue of the Basic Movements Handbook. In the same issue, we presented our suggested order of teaching the basics along with an article explaining some of the reasons for the particular progression we used.

As we explained, there is not just one method of teaching, and for that reason there must certainly be more than one suggested teaching sequence. This month we bring you the second in a series of articles on the subject. The caller-teacher is Bruce Johnson who has been teaching square dances to learner groups for more than 20 years in the Santa Barbara, California, area. Bruce presents his order of teaching and discusses some of his thinking on the subject. — the Editor.

TO BEGIN WITH I should explain that our classes average two hours per lesson. Occasionally when a coffee break is included we run a little longer, but we feel that three hours is too much even for an experienced dancer. We find that we reach more people if we start our dances a little later and for that reason our ideal situation would be from 8:30 to 10:30 once a week.

All of the classes which I teach have no restrictions placed on them as to how long

they will continue. One of our most successful groups sponsored by a very successful club in the area runs for one entire calendar year.

My particular order of teaching list contains a number of movements that I may not get to during a learners course simply because I don't feel that it's necessary to expose these people to too much in the way of material. I don't feel, for example, that it's necessary that they have covered everything they are liable to run into in their future dancing experience. Dancers who learn to dance with me understand they may go someplace else where they will very likely run into some things they haven't learned from me. At the same time, others may come from another class into ours and discover items to which their former teacher had not exposed them. This is simply because my order of progression may differ from another caller's.

My list contains seventy-five movements and I'm sure that there are some things on the list that dancers in some areas have never heard of and which doubtless will be eliminated from other callers' lists of teaching. I teach these for good reason. As an illustration, not long ago I was beginning to question whether I should teach Ocean Wave because we had not used an Ocean Wave balance for a long time. Then, suddenly, came the popularity of Swing Thru

and good grief, now an Ocean Wave balance comes fairly early in the game.

Some of the movements are so highly versatile that they can be used in a number of different ways. We feel that it's important that a dancer be aware of as many different usages as possible. A good example is the Square Thru. It's one thing to be aware of a regular Square Thru, a half Square Thru and a three-quarter Square Thru. You have a whole new game when you do a Half Sashay putting the people on the wrong side of each other and go through the same movements, or if you Half Sashay just one of two active couples it becomes still another challenge. We simply don't attempt to teach people all of the different possibilities for a Square Thru in their first shot at it.

I suspect that my first fifteen movements will not vary a great deal. In my next grouping, however, there might well be differences. Even in my own teaching I find that I vary my list to some extent each year. Bend the Line, which is indicated as the sixteenth movement in my list might come considerably earlier than others, depending on the method that is used. Because I teach in progressive circles a great deal, Bend the Line is higher up on the list than even an Allemande Left. Bend the Line is a fairly descriptive term that doesn't require a great deal of teaching. On the other hand, when we get down to Cross Trail Thru we may have to demonstrate the movement in order to get across just where a Cross Trail ends, etc.

I use Slide Thru very early because in its simple form it is very easy to teach, a simple pass thru and a quarter turn. The quarter turn never varies; it's always right for the

man, always left for the ladies and the men are always men and the women are always women. (Hurray!) There just isn't any Arky Slide Thru. I find that if I do Slide Thru first, before Square Thru, that it helps me tremendously in teaching Square Thru later on. I can have two couples Slide Thru and then Slide Thru again and Slide Thru again and then pass thru and then repeat the same thing taking hands and we are doing a Square Thru.

Some callers use a Square Thru before a Right and Left Thru because they say that people want to courtesy turn at the end of the Square Thru, and if a Square Thru is taught before a courtesy turn is learned, that this problem will not exist. However, if you do a Square Thru without all of these other things, what do you do before it and what do you do after it? I find that by teaching a Right and Left Thru early in the game that I have many combinations where it may be used.

My teaching is not designed to speed a new dancer into some particular existing club. I am primarily concerned with the fact that we have people who know nothing about square dancing, who are starting at point zero. I'm going to give them fun and pleasure for as many weeks as I am permitted to work with them.

What I'm trying to condition these new people to is the fact that square dancing is an activity that can last them for a long time, and that they can have fun for many, many years as they go along, learning a little bit as they go. If it takes seventeen years to get a certain point across, what's the rush? It doesn't matter whether we're in the second grade or involved in post graduate work; if we're having a good time with what we're doing, that's what counts.

Last month we included a Suggested Order of Teaching the basics which we use in our classes. At that time we announced that different methods of teaching required different approaches to this order and that we would be presenting other lists as a means of interest and comparison. This basic teaching order is one used this past season by Bruce Johnson. In setting up this list the following criteria were used in determining the placement order of a movement. (a) Is the placement logical from a teaching standpoint? Does this movement precede or follow other related movements in a logical sequence? (b) How frequently is this movement used in today's dancing? (c) How useable is this movement from the standpoint of what can be done with it? Can this movement be used so many ways that it becomes a "group" which will need considerable time for exploration of its many uses? (d) What kind of program

development (variety-wise) comes from use of this movement at this time? (e) How comfortable is the movement? Does it follow natural rules of body mechanics, or must some adjustment take place? The numbers in parentheses after each movement refer to the location of the description of this movement in the new Basic Movement Handbook. — editor

Bruce Johnson's Order Chart for TEACHING THE BASICS

1. Preliminary Movements
2. Do Sa Do (Glossary)
3. Waist Swing (2a)
4. Promenade (3)
5. Arm Turns (2b)
6. Courtesy Turn (2e)
7. Right and Left Grand (8)
8. Stars (Men-Women) (6)
9. Stars (Mixed Couples) (6)
10. Star Promenade (6c)
11. Hub Out — Rim In (Glossary)
12. Split a Couple (Glossary)
13. Separate (Glossary)
14. Pass Thru (4)
15. Two Ladies Chain (10)
All those listed to this point could be used in a One Night Stand.
16. Bend the Line (18)
17. Allemande (2c)
18. Twirl Flourishes (13)
19. Circle to a Line (Glossary)
20. Four Ladies Chain (10a)
21. Right and Left Thru (9)
22. All Around Corner (1b)
23. See Saw Partner (1c)
24. Do Paso (2d)
25. Around One (Grid) (Glossary)
26. Rip 'n Snort (Glossary)
27. Frontier Whirl (13b)
28. Ends Turn In (15c)
29. Dive Thru (15a)
30. Weave the Ring (8a)
31. Cross Trail (14)
32. U Turn Back (Glossary)
33. Couple Wheel Around (3g)
34. Slide Thru (24d)
35. Whirlaway (Rollaway) (12a)
36. Box the Gnat (13d)
37. Grand Square (20)
38. Allemande Thar (7)
39. Shoot That Star (7a)
40. Square Thru (16)
41. Double Turnback (8c)
42. $\frac{3}{4}$ Chain (10b)
43. Star Thru (13c)
44. Ladies In, Men Sashay (Glossary)
45. Ocean Wave Balance (17b)
46. Alamo Style (17c)
All movements listed to this point could be included in a "limited Basics" or "Recreational Dancing" type of program.
47. Swing Thru (23)
48. Double Swing Thru (23)
49. Catch All Eight (2g)
50. Double Pass Thru (4a)
51. Centers In (19)
52. Cast Off $\frac{3}{4}$ (18a)
53. Wheel and Deal (21)
54. Substitute (15b)
55. Cloverleaf (5e)
56. Turn Thru (2f)
57. Wrong Way Thar (7c)
58. Eight Chain Thru (9a)
59. Run (24a)
60. Couple Backtrack (3f)
61. Dixie Chain (11)
62. Spin the Top (23a)
63. Throw in Clutch (Glossary)
64. Straight Ahead (Glossary)
65. Fold (24b)
66. Trade (24c)
67. Nose-to-Nose Sashay (Glossary —
See Face to Face Sashay)
68. Slide Out — Slide In (from a star)
69. Circulate (22)
70. Red Hot (Glossary)
71. Swat the Flea (13e)
72. Dixie Style to an Ocean Wave (11b)
73. Turn Your Corner Under (Glossary)
74. Veer (left or right) (Glossary)
75. Weathervane
76. Right End Over and the
Left End Under (Glossary)
77. Teacup Chain (Glossary)
78. Wagon Wheel Spin (Glossary)
All movements could be included in a "Hobby Club" type of program.



STYLE SERIES:

Some hints on the Turn Thru

QUITE FREQUENTLY it is the simple movements that give us the greatest difficulty. The waist swing, for example, is one of the first movements we learn in square dancing, and yet is one that requires considerable prac-

tice. Even simpler than the swing is the Turn Thru, and yet unless properly performed it can lead to confusion.

The trick with the Turn Thru is that it is not completed until the two dancers involved have pulled by each other. For a simple example, we start with two facing dancers (1) who take right forearm holds (2) and turn clockwise (3) halfway around (4). At this point the movement is not yet completed and it is important that the dancers pull by each other (5) moving forward (6) until they are virtually at their starting position, having, in effect, done an about-face.





The Turn Thru is not a new movement, although the contemporary term has only been applied to it in recent years. One application as old as square dancing itself utilizes the entire square (7). Dancers face their corners (8), take left forearm holds (9), and move counter-clockwise around each other (10). After having turned 180 degrees (11) the dancers pull by each other (12) and move forward. This example of the Turn Thru is usually achieved following the command "Allemande Left."

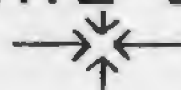
A double or a triple Turn Thru is nothing complicated. To accomplish a double Turn

Thru dancers would complete the portion just shown then, continuing, each dancer would give a right forearm to the person he faced (13), turn by the right 180 degrees (14), then pull by (15). Continuing this motion a triple Turn Thru could be accomplished by once again turning the corner with a left forearm (16) half way around (17) and pulling by (18).

Of course, the setup for a triple Turn Thru may be different than this, but the principle holds true. The main point to remember is to pull by after having turned half way around.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

New Jersey

The Hayloft in Asbury Park continues its busy schedule with guest callers Al Wicker on Oct. 5; Ed Gilmore on Oct. 12; Ken Bower on Oct. 18; Ken Anderson on Oct. 26; George Peterson on Nov. 9 and Buzz Chapman on Nov. 16.

— *Bernice Bonsall*

American flags, bunting and U.S.O. posters were appropriate decorations for the hall when Ramapo Squares of Oakland put on a benefit square dance for the U.S.O. "We decided we could best show our support of our young men and women in the service of our country by turning our dance into a benefit", writes one of the members. The local office of the U.S.O. was contacted and offered unlimited assistance. Promotional stickers were affixed to buttons worn by some 100 members of the sponsoring club in the weeks before the dance. Special guests for the dance evening were Commanders of the local VFW and American Legion and 27 squares came to dance in this good cause. Jim Cargill was the caller. A letter commending the Ramapo Squares for their contribution was received later from the United Service Organizations.

— *Bud Allison*

Massachusetts

Friday and Saturday nights feature guest caller dances at Bay Path Barn in Boylston. In October, starting on the 4th and 5th, the callers will be Bill Peterson, Jack Livingston, Vaughn Parrish and Bob Yerington. November will start out with George Peterson, Harry

Lackey, Chet Smith and Red Bates, followed by Marshall Flippo on Nov. 22-23 and winding up with Bob Brundage and Herb Keys.

Pennsylvania

Bruce Williamson, Jr. is conducting a square dance class in "modern" square dancing every Tuesday evening in the Community Room of the Logan Valley Mall, Altoona. The place is air-conditioned, with excellent acoustics and Williamson invites dancers to come and introduce their friends to the activity.

New York

Square-A-Naders of Ithaca have adopted a policy of visiting different nursing homes in the area to present square dancing. The lively music, happy movements and colorful costumes of the dancers have been well-received by the patients.

— *Amy Greenhut*

Square dancers in Central New York State mourn the passing of dancer Lois Griswold of Utica last July. She and her husband, Larry, met thru square dancing and did much over the years to spread its message.

— *Charles C. Pace, Jr.*

Louisiana

A new association has been organized in the Baton Rouge area and is called the Louisiana Square Dance Assn. The first officers are: Lem Gravelle, Pres.; Don Baker, Vice-Pres.; John Nash, Treasurer and Dick Currie, Secretary. Nine square dance clubs are represented and the association will put out a newsletter from time to time.

West Virginia

The Pine Room at Oglebay Park in Wheeling was the setting for the East Central Ohio Callers Assn. Fall Festival on Sept. 21.

— *Ken Masters*

Maryland

Clarence's Clowns Square Dance Club announces its Frederick Fall Festival for Saturday, Oct. 19, starting at 1 p.m. West Frederick Junior High School in Frederick will be the spot. The six callers featured are Blackie Simmons, Fred Bell, Jim Copeland, Jimmy Heatwole, Danny Miller and Milt Neidlinger, with Betty and Sam Evans presenting the rounds. Write Certie Simmons, Box 572, Blue Ridge Summit, Pa. 17214.

Tennessee

October 11 and 12 are the dates for the Chattanooga Choo-Choo Square Dance Festival in Memorial Auditorium, Chattanooga.

The area association is sponsoring. Jim Copping will call for the Saturday sessions and Irv and Betty Easterday will be in charge of the round dancing. Write Bob Gartner, 6511 Pine Manor Dr., Chattanooga. — *Sandy Park*

Virginia

Blue Ridge Twirlers meet on 1st and 3rd Fridays, September thru April, at Parish Hall in Boyce. Club caller is Curley Custer. Last March Albert and Hazel Warrick graduated nine couples who were absorbed into the club. Another class began on September 11. Special dances scheduled for the fall season will feature callers Danny Robinson, Decko Deck, Jim Schnabel and Bob Fisk. Write Harold Brodrick, Meade Dr., Route 6, Winchester, Va. 22601, for specifics. — *Joe Hulver*

Square and round dancing went to sea on June 1 in Norfolk. A combined square and round dance was held on the hangar deck of the USS Forrestal (CVA-59) while the ship was docked at the Naval Station. The dance was a joint project supported by the 12 clubs in the area and the Hampton Roads Callers Assn. and Mayor Martin proclaimed a Square Dance Week in conjunction with the affair. Some 750 dancers attended and over \$1,100.00 was collected for the Forrestal Memorial Fund. This fund was established for the education of dependents of men who lost their lives on the Forrestal during the fires and explosions which damaged her off Vietnam last fall. — *Don Hastings*

North Carolina

A fairish new club in Weldon and Roanoke Rapids is the Whirlaways who formed in July, 1967, from a class. Since that time more classes have graduated members into the club which now dances six to nine squares. Last April the club outgrew its dancing facilities, located a partially completed building and thru an all-out effort finished it, complete with air conditioning, to use for their dances. — *Chuck Scott*

Arizona

New officers of the Tucson Community Square Dance Council are: John Cloud, Pres.; Morey Shiffrin, Vice-Pres.; Janice Weason, Treas.; and Walt Stieglitz, Secretary.

The Bucks and Bows Square Dance Club of Scottsdale celebrated Friday, Sept. 13, with a Black Cat Dance which earned those attending a Black Cat Badge. The club dances 2nd, 4th and 5th Fridays at Scottsdale Rec-

reation Center, Elderado Park, Scottsdale. The caller is Ken Ehrhardt.

Texas

Lubbock Square Dance Federation's West Texas Fall Festival will take place in the Texan Dome, South Plains College in Levelland on November 2. Harper Smith will be at the mike for calling; Charlie and Bettye Proctor will be cueing the rounds. Write Neil Olson, 601 17th St., Levelland, Texas 79336.

California

The Teenage Square Dance Assn. had their Teen-Time Luau at the Veterans Memorial Hall in Long Beach in July, with decorations in the Polynesian mood. — *Jeri DeLong*

Dias de Danzas will take place at the El Cortez in San Diego this year. On staff will be the Bruce Johnsons and Lee Helsels; the dates, October 4-6. Write DDD, P.O. Box 418, Santa Barbara, Calif. 93102.

Superb weather, a "floating floor", patio refreshments and hospitality combined with good calling to make the Left Footers 11th Anniversary Square Dance at Santa Barbara's Recreation Center an outstanding one. Bruce Johnson and Lee Helsel were the callers.

The Fifth Annual Central Coast Square Affair enlivened the Veterans Memorial Building in San Luis Obispo on Labor Day Weekend. Sponsors were the Central Coast Square Dance Assn. and Callers Assn.

Associated Square Dancers of the Los Angeles area will present their annual Fall Festival on October 13, a Sunday, from 1 to 5 P.M. at the beautiful Hawthorne Memorial Center in Hawthorne. There will be programmed square and round dancing to nine top callers. — *Dave Brunskill*

The Square Dance Roundup of Southern California, a new "big one" to join the ranks of California's special dance gatherings, was planned for Sept. 7-8 at the Hawthorne Memorial Center. Round Up Master was Al Peterson, with Charles Naddeo as "Forerunner." Art and Evelyn Johnson were in charge of the round dance program; Helen Loggins, Dorothy Dettmer and Patti Hibbison worked on the Style Show. D.C.P. and Teen Age Association meetings were included in the programming.

Nebraska

Beryl Main called for the Stateline Stompers in DuBois on Sept. 9 — *Lewis Shields*

ROUND THE WORLD of SQUARE DANCING

October 12 is the date for the 8th Mid Central States Square Dance Convention at the Civic Auditorium in Omaha. Sponsor is the Omaha Area Square Dance Callers Assn. Round and square dance Workshops will be held from 2-4 P.M. and the evening program will begin at 7 P.M. Write Leonard Matuska, 5524 Lafayette Ave., Omaha, Nebr. 68132.

The Western Nebraska Callers Council will hold a Callers Clinic on Oct. 5-6 at Promenade Hall, North Platte. Write Glenn Hinton, Curtis, Nebr. 69025.

Kansas

Newly elected officers of the Central Kansas Square Dancers Association are: Harry Dornberger, Pres.; Harry Holman, Vice-Pres.; Nadine Adamson, Secretary and Dr. Lewis Young, Treas. "Liza" Grandstaff is Editor of the association paper, Travel On, with "Pres" Grandstaff, Dale Oliver, Jack Bishop and Nelson Pratt on the staff.

On October 27 the Central Kansas Dancers Assn. will celebrate its 17th anniversary with a special dance at the Statler-Hilton Inn, Salina. Bud Pierce of Marion will be the featured caller and intermission entertainment will be by the Salina Sweet Adeline Quartet. A dinner banquet will climax the afternoon. Write "Liza" Grandstaff, 2423 Simmons, Salina, Kans. 67401.

The First Annual Jamboree of the North Central Kansas Callers Assn. will be held at Sterl Hall, Abilene, on Nov. 30. The afternoon square dance clinic and the evening dance will be called by Don Ashworth. Write Dale Oliver, 308 Monroe, Abilene, Kans. 67410.

Indiana

Plans are well under way in Fort Wayne for the 2nd Annual Tri-State Dance Festival on Oct. 4-5 in the Allen County Fort Wayne Coliseum. The Tri-State Assn. sponsors and is composed of some 19 clubs which form the basic committees for the festival. There will be a Trail-End Dance on Thursday night, climaxing the Square Dance Week which has been proclaimed by city officials.

Ohio

The Hicks & Chicks of Marion plan their 4th Annual Doubleheader All Nighter for Nov. 30, a 5th Saturday night. Deuce Williams and

Louis Calhoun will call. The dance will take place at the U.A.W.-C.I.O. Leader St. Union Hall, Marion. Write Carol Stambaugh, 2644 Marion-Marysville Rd., Marion, Ohio 43302.

Sept. 21 was the date for the Country Square Dance Club's Johnny Wykoff dance in Akron.
— Betty Nesbett

Illinois

The 14th Annual Northern Illinois Square Dance Callers Fall Festival will be on Sunday, Nov. 3 at the Aurora Y.M.C.A. — 2-10 P.M. Member callers from all of Illinois and nearby states participate in this annual affair. Write Lloyd Larson, 1807 N. 35th Ave., Melrose Park, Ill. 60155.

Arkansas

Harper Smith will be on hand to call the Arkansas State Federation's 19th Annual Fall Festival in Little Rock on Oct. 18-19. Write Bud Pearrow, 5312 McClellan Dr., Little Rock, Ark. 72204.

Michigan

Merry Mixers will have Len Roos to call for them at Reeths-Puffer High School in Muskegon on Oct. 26.
— M. M. Nash

The Eighth Annual Michigan Square and Round Dance Convention will ring the rafters in Cobo Hall, Detroit, on Nov. 8-9. Callers are Jerry Haag, Ken Anderson and Dave Taylor; Charlie and Bettye Proctor on rounds. Write Larry Billings, 21004 Yale, St. Clair Shores, Mich. 48081.

Colorado

Calico and Boots Club of the University of Colorado will have Bruce Johnson to call for their 22nd Annual Hoedown on Nov. 9. It will be in the Glenn Miller Ballroom of the University Memorial Center at the University in Boulder.
— Ginger Wetherell

Utah

The 17th Annual Utah State Square Dance Festival was held on Sept. 27-28 at Provo, with Lee Helsel and state callers programmed.
— Jack Hoggan

Montana

Four states contributed to the success of the 13th Annual Knothead Jamboree at Old Faithful Lodge, Yellowstone, on Labor Day Weekend. Johnny LeClair and Don Franklin called to the live music of Johnny Schroeder and his Playboys.
— Ted Falacy

Ontario

It was a year ago July that the Canadian

Centennial Square Dance Train made its momentous journey across the width of Canada with a theme of "Friendship Coast to Coast." This event did not fade in importance or from memory but resulted in the Centennial Plus Organization which will hold a Train Reunion Weekend every year in different areas. This year the place will be the Thomas A. Stewart School in Peterborough, Ontario, with Lift Lock Squares and Lindsay Circle Eights as host clubs. The time chosen is the Canadian Thanksgiving Weekend of Oct. 12-13. Write Jim Humphreys, 18 Colborne St., E. Lindsay, Ontario, Canada.

England

Swinging Squares of Cheltenham, Glos., are hosting a "Come as You Are" party on October 14. The notice sent out in early spring warned that the writer was at that moment tuned in on what the guests were wearing when they received the announcement and that he intends to do a strict check to be sure nobody "fudges" at the dance. Jim Wolf will be the caller, his last appearance before he returns to the U.S.A. Also, a sizzling sausage barbecue will be manned by Rich Gaidusek for a hot dog and bean supper.

— Terry Langhorn

Saudi Arabia

Square Pipeline is the light-hearted news-sheet put out to amuse dancers in Saudi Arabia and, incidentally, to inform them, as well. A sample item reads, "Dhahran is planning a new beginners class to follow on the heels of the

one just completed. George McNett will provide his usual high quality of instruction for his usual high price with lessons thrown in free. Tues. night is being considered as a likely time since club nite is now Sat. and the location will be announced privately to avoid threat of flower children demonstrations who are opposed to all sorts of physical violence and consider this to be one."

— Roger L. Stauffer

Germany

Chris Vear and the Gateway Twirlers ran a week of square and round dancing in the tiny village of Schnaitsee, Bavaria. The staff included Fred and Gwen Manning from London and Mac McIntyre. Highlight of the week was a fantastic evening when square dancers, German Schuhplattlers (shoe-slapping dancers) and the villagers all danced together with no thought of a language barrier.

The Summer Jamboree of EAASDC was sponsored by the Stuttgart Strutters with about 40 squares at the Saturday night dance. Paws and Taws of Bitburg traveled to Ettlebruck, Luxembourg, to dance at the General Patton Memorial Festival.

—M/Sgt. Robert H. Morris

Australia

The Winter Square Dance Festival was held on July 20-21 because, of course, it was in Australia at the Palais Royale in Katoomba. The Blue Pacific Club of Rose Bay was the host club, with Les Hitchen, Lucky Newton, Roy Welch and Bevan Pickworth calling.

Square dancers came in numbers to the dance sponsored by Ramapo Squares of Oakland, N. J., to benefit the U.S.O. Pictured in the front row are Pete Kruimer, Harriet Verhelst and Jack Schadt of the American Legion; Ruth and Bill Buhler of Ramapo Squares and Joe Bushell of the VFW.
—Photo by Ray Fraser



ADVANCE SELLOUT 1964, 1965, 1966, 1967, 1968

WASCA PRESENTS

The

10th Annual

SPRING SQUARE DANCE FESTIVAL



MARCH 6, 7, 8, 1969

SHERATON PARK HOTEL

WASHINGTON, D. C.

FEATURING:

SQUARE DANCE CALLERS

and ROUNDS

BOB FISK

DICK JONES

BEN & VIVIAN HIGHBURGER

MARSHALL FLIPPO

JOHNNY LeCLAIR

CHARLIE & BETTYE PROCTOR

MAX FORSYTH

SINGIN' SAM MITCHELL

WAYNE & NORMA WYLIE

LES GOTCHER

BOB VAN ANTWERP

LEE HELSEL

BOB YERINGTON

DANCE TO PROFESSIONAL STAFF OF CALLERS

ENTIRE FESTIVAL IN YOUR NATION'S CAPITOL

WRITE TO:

**Hurry; 70% Sold Out by
End of 9th Festival**

**Sid & Dot Mintz
5202 White Flint Dr.
Kensington, Maryland 20795**



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

October, 1968

AT ONE TIME in square dancing's history, a collection of calls taken from a certain area in the United States would bear a unique difference from dances used in other areas. Today this is not the case, and a collection used by a feature caller in Florida may be very similar indeed to a dozen taken from a traveling caller in California or Seattle, Washington. This month our caller, Harold Bausch, comes from Leigh, Nebraska and while the calls he most enjoys using bear a marked resemblance to calls from other parts of the country, they do represent the type of patter call material that he uses with great success, both with the home club programs and while touring on the road. As in the past, we mention that these are not necessarily original calls with the feature caller, but do represent the type of material most frequently associated with him.

Three and four right and left thru
Sides right and left thru
Number two couple swing
Split the ring
Separate around three
Lines of three up and back
Number one lady chain to the left
Same two couple half sashay
Number one gent across the set
Everyone allemande left

Heads square thru
Swing thru
Girls circulate
Boys trade
Turn thru
Left allemande

Anybody face your corner
Box the gnat
Square up just like that
Any one couple
Stand back to back
Bumpsa daisy
Go half around
Squeeze in between opposites
Forward four and back
Forward four and bend the line
Square thru three quarters
Left allemande

Heads swing thru
Spin the top
Pass thru
Swing thru
Men run
Couples circulate
Wheel and deal
Dive thru
Pass thru
Left allemande

Heads right to a line
Pass thru
Wheel and deal
One and two Frontier whirl
Triple centers in
Line up eight
Cast off three quarters
Star thru
One and two Frontier whirl
Centers in
Cast off three quarters
Star thru
Double pass thru
First couple right
Second couple left
Cross trail thru
Left allemande

One and three star thru
Substitute
Star thru
Circle eight
One and three half sashay
Circle eight
Same direction go single file
Girls turn around
Dixie grand
Go right left right
Left allemande

Allemande left in Alamo style
Heads trade
Gents trade
Girls trade
Sides trade
Heads trade
Gents trade
Girls trade
Sides trade
Left allemande

From Promenade:
Heads wheel around
Star thru
Frontier whirl
U turn back
Right and left grand

Heads right to a line
Two and three go right and left thru
One and four left square thru
Two and three star thru
Pass thru
Left allemande

Heads right to a line
Pass thru
Wheel and deal
Face partner
Pass thru
Wheel and deal
Face partner
Pass thru
Wheel and deal
Right and left thru
Cross trail
Left allemande
(or at last face partner just say)
Allemande left



**HAROLD
BAUSCH**

This month's feature caller has been calling professionally since 1954, and has been a part of the traveling caller scene for quite some time. Included in his accomplishments are twenty-five dances which he has written and recorded on the Dash and Keeno labels. Harold and his wife, Lill, have been on the staff of several vacation institutes and caller's clinics, but they maintain that their greatest satisfaction comes from their home program — Harold calls for six clubs which meet on alternate weeks. Together, the Bausch's teach the rounds for their groups, and their oldest club "Harold's Squares" of Columbus, Nebraska has a membership of approximately twenty squares. A noteworthy function of this group is the annual Night Owl Dance originated in 1955. The Bausch's have five children, all of whom square dance, and together they have participated in editing the Square Dance Reporter, a monthly area square dance paper.

Promenade and don't slow down
Sides put your girl in front
Go single file and keep going
Heads wheel to the middle
Do-sa-do
Swing thru
Spin the top
Pull by
Left allemande

Heads square thru
Turn thru with the outsides
Left turn thru in the middle
Cloverleaf
To a right and left grand

One and three square thru
Centers in
Cast off three quarters
Ends fold
Dixie daisy
Centers in
Ends fold
Left allemande

Heads pass thru
Round one to lines of four
Pass thru
Wheel and deal
Girls turn thru
Do-sa-do the outside two
Ocean wave
Girls fold behind the men
Double pass thru
Cloverleaf
Men turn thru
Do-sa-do the outside two
Ocean wave
Men fold behind the girls
Double pass thru
Cloverleaf
Girls turn thru
Left allemande

TRADE AND TURN

By Joe Barcelow, Ionia, Michigan

Heads right to a line
Pass thru wheel and deal
Center four square thru
Separate around one to a line
Pass thru wheel and deal
Center four square thru
Separate around one to a line
Pass thru wheel and deal
Center four turn thru
Do-sa-do the outside two
Swing thru
Boys trade and turn thru
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

WRONG WAY RUN

By Ed Fraidenburg, Flint, Michigan

Sides right and left thru
All four ladies chain
Allemande left and allemande thar
Go right and left now form a star
Four ladies run around this man
Promenade the wrong way round the land
Heads wheel around and star thru
Now dive thru pass thru
Left allemande

MOVE FORWARD

By Vic Harris, Langley, B.C., Canada

Side ladies chain across the way
One and three half sashay
Same four pass thru
Separate go round two
Four in line pass thru
Cast off three quarters round
Pass thru as you come down
Bend the line and star thru
Double pass thru
First go left next go right
Square thru three quarters round
Move on to the next star thru
Square thru three quarters round
There's the corner
Left allemande

JUST REMEMBER

By Stub Davis, Waurika, Oklahoma

Four ladies chain across the way
Two and four half sashay
One and three square thru
Face the outside square thru
Face out bend the line
Star thru centers in
Cast off three quarters
***Star thru when you do
Inside four square thru
Three quarters left allemande
Partner's right right and left grand
***Forward eight back with you
Inside four left square thru
End two slide thru
Left allemande

CROSSED WHEEL

By Virginia Johnson, San Lorenzo, California

Side ladies chain
One and three right and left thru
(A full turn)
Sides cross trail hook on the ends
Wheel and deal double pass thru
Ladies arch the men duck thru
Then U turn back
Circle up four about one time
Ladies break form a line
Forward eight and back you go
Spin the ends across let 'em go
Four men pass thru
Four girls cross trail
Join those two wheel and deal
Double pass thru face the middle
Allemande left

COUPLE UP FOR FUN

By Milton Lease, Palm Springs, California

Side couples right and left thru
Four ladies chain across from you
Head couples rock forward and back
Then square thru just like that
Count four hands and when you're thru
Do-sa-do the outside two
Spin the top then watch it Jack
Just the men make a U turn back
As couples now here's what you do *
Swing thru go two by two
Straighten your line we'll do it again
Swing thru with your little red hen **
This is the end of your doubles game
Divorce your mate you're single again
Then wheel and deal from where you stand
Original corner left allemande

* Waist hold girl — loose hands palms up
for leverage

** With this formula you can ad lib any
prolonged combination, without order
of arrangement and always end in
sequence, provided your overall tip
includes EVEN number of tops.

Check these substitutes —

Combine them in groups

Spin the top - spin the top

Spin the top - swing thru - spin the top

Swing thru - spin the top - swing thru - spin the top

Double swing thru - double the top

Spin the top - triple swing thru - triple the top

SINGING CALL *

UNICORNS

By Red Bates, Hampden, Massachusetts

Record: Hi-Hat 365, Flip Instrumental with
Red Bates

MIDDLE BREAK ONLY

Four ladies chain straight across you go
Now rollaway circle to the left you go
Four ladies rollaway do a left allemande
Do-sa-do at home then weave to Ireland
Green alligators long necked geese
Meet and do-sa-do full around you see
Men star left

Just as sure as you're born

Come back and promenade with your unicorn

The fairest of them all is a unicorn

FIGURE

Walk all around your corner

Partner left you know

Men star right once around you go

Turn your partner right corner do-sa-do

Same little lass do a do paso

Ya gonna turn her by the left

New corner by the right

New partner by the left

Four ladies chain tonight

Roll promenade sure as you're born

The prettiest of them all is a unicorn

You seldom ever see a unicorn

SEQUENCE: Figure twice, Middle break,
Figure twice

This is the twelfth and last in a series of reprints of all-time favorite round dances. Recalling these dances has been a function of Sets in Order's twentieth anniversary observance.



OUR CHRISTMAS WALTZ

By Molly and Ivan Lowder, Compton, California
Record: Decca 9-46185

Position: Intro and Dance — Open Facing.

Footwork: Opposite — directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point, —; Together, Touch, —;

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

4 Step fwd twd ptr on R, touch L to R, hold 1 ct;

DANCE

Fwd Waltz, 2, 3; 4, 5, Turn; Backup, 2, 3; 4, 5, Turn (to CP);

1-2 In OPEN FACING pos starting with L ft do 2 fwd waltzes turning slightly away from ptr on 1st meas and turning in twd ptr on 2nd to face RLOD releasing handhold and joining M's L (W's R) hand:

3-4 Facing RLOD starting with L ft do 2 waltzes backing up in LOD turning slightly back to back on 1st meas maneuvering on 2nd waltz to end in CLOSED pos M facing diag twd WALL and RLOD:

(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd, 2, 3 (to OPEN);

5-7 In CLOSED pos starting back on M's L do 3 CW turning waltzes progressing in LOD:

8 As (W twirls R face down LOD under her R and) M's L hands M waltzes fwd in 3 steps to end in OPEN FACING pos;

Fwd Waltz, 2, 3; 4, 5, Turn; Backup, 2, 3; 4, 5, Turn (to CP);

9-12 Repeat action meas 1-4:

(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd, 2, 3 (to CP);

13-16 Repeat action meas 5-8 except to end in CLOSED pos M facing LOD:

Bal Fwd, —, —; Bal Back, —, —; (L) Waltz Turn; (L) Waltz Turn (to LCP);

17 In CLOSED pos M facing LOD balance fwd on L hold 2 cts;

18 Balance back on R hold 2 cts;

19-20 Starting fwd on L ft do 2 L face turning waltzes one full turn to end facing LOD:

Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3;

21 In LOOSE CLOSED pos facing diag LOD and COH step L IB of R, side on R, close L to R;

22 Cross R IB of L, side on L, close R to L;

23-24 Repeat meas 21-22 assuming CLOSED pos (W XIF on all 4 meas) (Do not

progress in LOD or RLOD on these 4 meas):

Bal Back, —, —; (Twirl L) Fwd Waltz; Fwd Waltz; Bal Fwd, —, —;

25 In CLOSED pos facing LOD balance back on L, hold 2 cts;

26 Waltz fwd stepping R, L, R as (W twirls L face in 3 steps, L, R, L);

27 Resuming CLOSED pos waltz fwd L, R, L;

28 Balance fwd LOD on R, hold 2 cts;

Bal Back, —, —; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz (to OP);

29 Balance back on L, hold 2 cts;

30-31 Starting fwd on R do 2 R face turning waltzes to end facing LOD:

32 Waltz fwd LOD stepping R, L, R as (W twirls R face in 3 steps L, R, L under (M's L) and her R arm) to end in OPEN pos facing LOD;

SEQUENCE: Dance goes thru three times and Ack.

Our Christmas Waltz first appeared in Sets in Order in December 1953.

SOMBRERO — Windsor 4734

Music: Windsor Orchestra — Guitars, Piano, Drums, Bass, Rhythm Devices

Choreographers: Frank and Iris Gilbert

Comment: Lively music and a two-step routine with a "Latin Flavor". Dance is not difficult as it uses the same rhythm pattern throughout.

INTRODUCTION

1-4 **BUTTERFLY Wait; Wait; Apart, Step, Step, —; Together to OPEN, Step, Step, —;**

DANCE

1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;**

5-8 **Side, —, Behind, —; Side, Step, Step, —; Side, —, Behind, —; Face, Step, Step, — to BUTTERFLY;**

9-12 **Rock Fwd, —, Rec, —; Back Two-Step; Rock Back, —, Rec, —; Fwd Two-Step;**

13-16 **(W Under) Change Sides, — to L OPEN, 2, —; Fwd Two-Step; (W Under) Change Sides, — to OPEN, 2, —; Fwd Two-Step;**

17-20 **Circle Away, —, 2, —; Step, Close, Step, —; On Around, —, 2, —; Step, Close, Step to BUTTERFLY SIDECAR, —;**

21-24 **Rock Together, —, Rock Apart, —; Turn, Step, Step to BANJO, —; Rock Together, —, Rock Apart, —; Recov, Step, Step to SOMBRERO, —;**

25-28 **Around, —, 2, —; On Around, 2, 3, —; Around, —, 2, —; On Around, 2, 3 to BUTTERFLY, —;**

29-32 **Side, —, Behind, —; Side, Close, Turn (to Back to Back), —; Side, —, Behind, —; Side, Close, Fwd to OPEN, —;**

SEQUENCE: Dance goes thru three times plus ending.

Ending:

1-4 **BUTTERFLY Rock Apart, —, Recov, —; Step, Step, Step to SOMBRERO, —; Banjo Around, —, 2, —; (On Around, Roll**

(Please turn to page 45)

Visit the Old World wonders of

DENMARK • GERMANY • SWITZERLAND

ITALY • FRANCE • ENGLAND • NORWAY



**BOB and BECKY
OSGOOD**
*take pleasure in announcing the
1969 tour escorts*
Jerry and Kathy Helt
Charlie and Bettie Proctor
Wally and Maxine Schultz

American Square Dance Workshop, Inc.

Holiday in Europe

August 25-September 15, 1969





American Square Dance Workshop, Inc.

Holiday in Europe

August 25-September 15, 1969

THERE IS JUST NO BETTER WAY to travel than in the company of other square dancers. Here is your opportunity to see the capital cities of Europe in the most wonderful tour of all times. In an incomparable three weeks' vacation that includes many, many extras which you would never expect to find in a tour that costs so little, is a dream vacation that can be yours! Just look at some of the features it includes.

LEADERSHIP: Especially trained square dance leaders will escort each unit. The tour as a whole will be under the direct supervision of a dedicated professional tour manager who will travel with us.

QUALITY: Everything will be the finest. Deluxe and even luxury hotels will be used throughout. Two meals — sometimes three — will be included every day.

FEATURES: You will see the fascinating highlights of each country as you cruise in streamlined motor coaches. You'll have plenty of time in every city to enjoy yourself to the fullest. Travel between cities will be by modern aircraft and your trans-Atlantic jet flight will remain among your fondest memories.

EXTRAS: There will be many including a fondue dinner in Switzerland, a surprise evening in a castle, a fabulous evening in Tivoli Gardens, a night at the Palladium in London, and a nightclub visit in Paris, plus several intriguing surprises.

SQUARE DANCES: You will be warmly welcomed at the Fifteenth Annual European Square Dance Round-Up in Germany. You will also play host to the British square dancers at a special Square Dance Festival in London and you'll be surprised and delighted at a most unusual square dance evening in Lucerne.

THE DREAM OF A LIFETIME

All of this plus the many wonders described in the following itinerary are yours when you join us on this Square Dancers Holiday in Europe. We hope that you can come along. Incidentally, you might like to share this experience with another couple, a square of dancers from the local club—or—perhaps the whole club. Just write us if you want additional brochures or information. Only, don't wait to sign up. Space is limited.

Oh, yes, the cost \$975.00* per person from New York.

*Air based on 14-21 day jet excursion fare

(for everything described on the following pages)

ITINERARY

IT-MU 101

1st Day — Monday, August 25

Today is "D" day as Square Dancers board their jets in Los Angeles and other cities throughout North America en route to our gathering in the SAS Lounge at Kennedy Airport in New York City. From here our SAS Jet takes us across the Atlantic on our overnight flight to Denmark.

DENMARK

2nd Day — Tuesday, August 26

On our arrival at the International Airport in Copenhagen, we will be met by representatives of the area who will see us through Customs and into our streamlined buses. We then travel on our first tour of this gay, attractive capital of Denmark. We will see the Fish Market, Christiansborg Palace, the Stock Exchange, the garden of the Royal Library, the Rosenborg Castle (with the precious Danish crown regalia) and then to the harbor for a ride by motorboat through the canals, seeing the Naval dockyards and finally the famous Little Mermaid statue. We reach our HOTEL EUROPA in time for lunch. The afternoon is unscheduled and we strongly recommend that everyone catch up on his sleep in view of the change of time. In the evening we'll be guided to Tivoli Gardens where after dinner, we'll enjoy as much of this fabled playland as we wish.

3rd Day — Wednesday, August 27

This morning will be unscheduled so we may "discover" bits of this marvelous city on our own. In the afternoon our coaches will take us to the interesting open-air museum at Sorgenfri, a replica of an old small Danish village.

4th Day — Thursday, August 28

Today we have an excursion to the Castles of North Zealand. A drive along the Danish Riviera will end at Elsinore, and a visit to Hamlet's Kronberg Castle. We then continue on to Fredensborg Palace and then to Hillerod to visit the fairy-tale castle of Frederiksborg. After viewing the Royal Deer Park we will return to the city. The balance of the day is unscheduled.

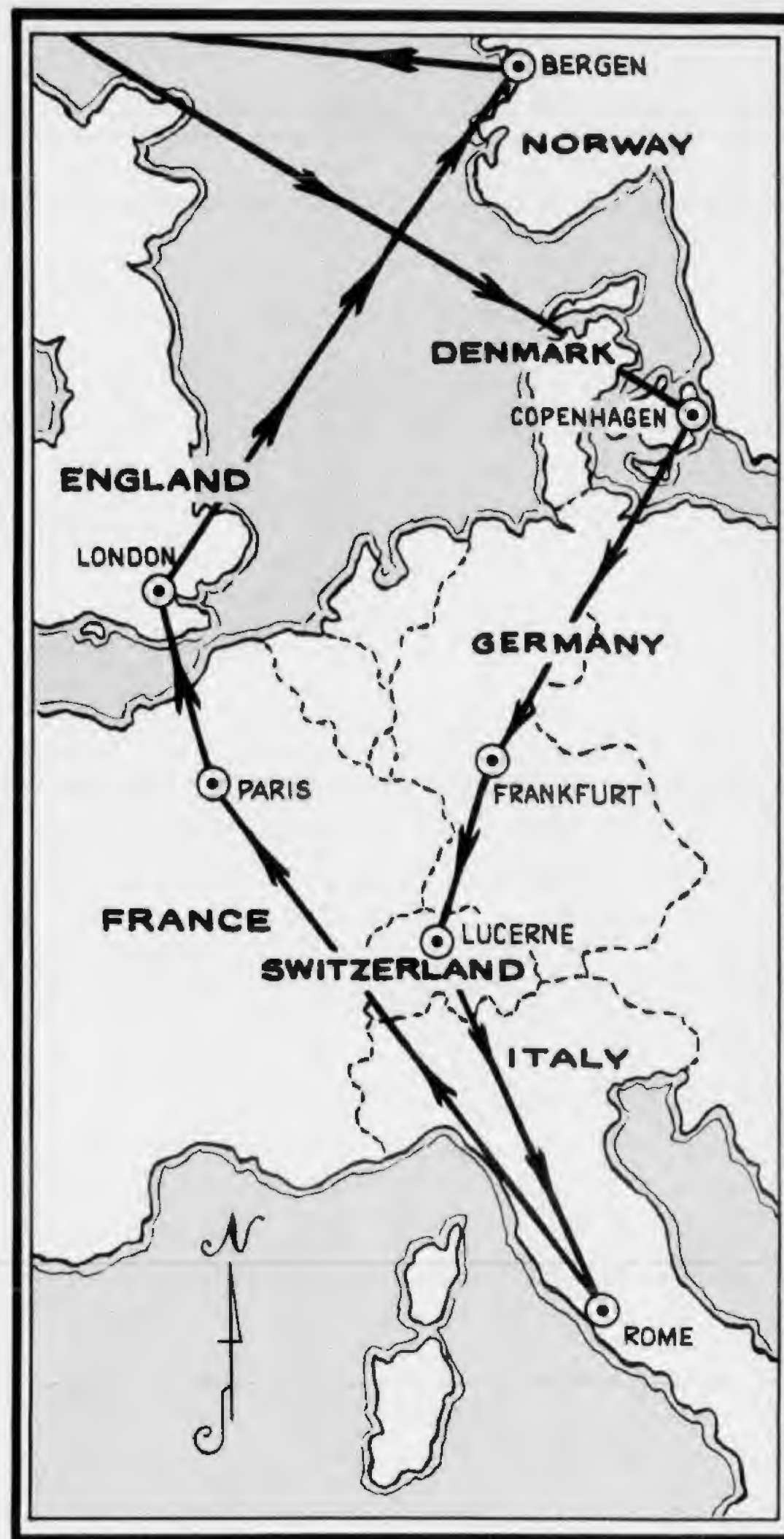
GERMANY

5th Day — Friday, August 29

Today we leave the friendly Danes behind as we fly to Frankfurt, Germany, where following Customs we will check into our HOTEL FRANKFURTER HOF. In the evening we will participate in a surprise, once-in-a-lifetime exciting event.

6th Day — Saturday, August 30

This morning is left free so we can enjoy the excellent shopping which this country has to offer. In the afternoon our buses will take us to Heidelberg, the setting for the operetta, "The Student



Prince." The city is also known for its spectacular 700-year-old castle, the Holy Ghost Church, the University with the Student's Prison and the old student inn called the "Red Ox," all of which we will see. In the evening we will join with our Overseas counterparts for the Fifteenth Annual European Square Dance Round-up.

7th Day — Sunday, August 31

Following breakfast, our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We will board a Rhine river steamer for a cruise up the fabled Rhine river through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the

world's best wine. We will see the Lorelei Rock where the Rhine Maidens sat singing and lured many sailors to a watery grave, according to the legend. A picnic lunch will be enjoyed on board. Arriving in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motorcoach, for the return to our hotel.

SWITZERLAND

8th Day — Monday, September 1

Today we take our leave of Germany and after a short flight, land in Switzerland — home of



watches, Alps and chocolate. After transferring to our PALACE HOTEL in Lucerne we'll see the highlights of this quaint city. We'll view the original Lion Monument dedicated to the Swiss Guard, the wooden Chapel Bridge of 1333 and the wooden Dance of Death Bridge of 1407 as well as the medieval town walls and the Town Hall of

1599. In the evening we'll join together for a typical Swiss Fondue dinner with Swiss entertainment at Restaurant Stadtskeller.

9th Day — Tuesday, September 2

Today we will have a full-day tour of the Bernese Oberland which features an ascent of the Bruniz-Pass at 3,400 ft. after passing the Lakes of Lucerne, Sarnen and Lungern; the Gorge of the Aare at Meiringen, Lake Brienz, Interlaken, the world-known resort with its memorable view of the Jungfrau; the glacier village Grindelwald, 3,568 ft. at the foot of the Wetterhorn, and the valley of Lauterbrunnen with the Staubbach-Fall and the

Trummelbach Falls (from Jungfrau Glacier) which descends in five wonderful cascades inside the Black-Monk. Lunch will be enjoyed on our stop at Grindelwald.

10th Day — Wednesday, September 3

Today is a full day at leisure for us to see more of this wonder-spot of the world on our own, or to shop, or to sit by the lake, or to visit with the charming Swiss residents. This evening, after dinner at our hotel, we'll all participate in a unique and delightful surprise.

ITALY

11th Day — Thursday, September 4

Today we continue our European adventure as we fly to the Eternal City — Rome. Completing the customary procedures, we will transfer to our HOTEL EXCELSIOR.

12th Day — Friday, September 5

Today we have a half-day sightseeing in this exciting city. We will see the Quirinale Palace (former residence of the Italian Kings), the Fountain of Trevi, Spanish Steps and Piazza Navona. Then to the Pantheon with the Tombs of the Kings of Italy and to St. Angelo Castle before we arrive at the Vatican City and St. Peter's Basilica for a visit to this world-famous church. In the evening we'll attend a performance of the Light and Sound Show at the Forum.

13th Day — Saturday, September 6

Today we'll continue our discovery of Rome by visiting the Church of St. Peter in Chains to view Michelangelo's statue of Moses. From there a memorable stop at the Colosseum and then a delightful visit to Hadrian's Villa. The balance of the day is at leisure.

There just never was a more comfortable and luxurious way to see the world. All our travel, overseas and from city to city, will be on modern aircraft.





FRANCE

14th Day — Saturday, September 7

Today we fly to that magic city, Paris, where we will be met and transferred to our HOTEL GRAND. There will be leisure time this afternoon and perhaps you'll enjoy a nap so that you'll be ready for our late dinner and evening performance at the lavish Lido, noted as the best in the "Paris-after-dark" tradition.

15th Day — Monday, September 8

This morning we will sightsee historic Paris including the world famous Louvre Museum, the Bastille,



Hotel de Ville, Sainte Chappelle, the Law Courts, the Senate, Sorbonne, Notre Dame, Sacre Coeur and Montmartre where we will have a grand view of Paris below. In the afternoon, we will have a delightful

trip along the Seine River through the wooded suburbs of Paris, past the Sevres porcelain works to the majestic Palace of Versailles. We will visit the famous galleries, apartments and magnificent gardens. We will return to Paris via Ville d'Avray of Corot and Balzac renown.

16th Day — Tuesday, September 9

This morning we will visit modern Paris including Tuileries Gardens, Rue de la Paix, Elysee Palace, and proceed down the Champs Elysees past the Arc de Triomphe to the Tomb of the Un-

known Soldier. Thence to Bois de Boulogne, Palais de Chaillot, Eiffel Tower, Tomb of Napoleon, Les Invalides and Place Vendome. Afternoon at leisure and if you wish you can stay at the Eiffel Tower to proceed to the top; or return to the hotel with the motorcoach. The balance of the day is at leisure.

ENGLAND

17th Day — Wednesday, September 10

Today, a short flight across the channel to London. After completing Customs, we will transfer to our KENSINGTON CLOSE HOTEL. The afternoon is at leisure for your shopping pleasure. This evening we will attend a performance at the world-famous London Palladium where we have prime stalls reserved to view a show at this leading vaudeville theatre.

18th Day — Thursday, September 11

Today we will have a full-day tour to Shakespeare country. We will drive through England's beautiful countryside, via the University town of Oxford to visit the spots associated with the Great Bard, including Shakespeare's birthplace, Anne Hathaway's Cottage and the Memorial Theatre. We will enjoy luncheon in this quaint town. Before returning to our hotel for dinner, we will visit nearby Warwick Castle.

19th Day — Friday, September 12

This morning we'll enjoy the sights of London itself as we travel via Hyde Park to historic Buckingham Palace to view the colorful "Changing

of the Guard" (if held); thence to Westminster Abbey for a visit and then a tour thru the Tower of London. We'll pass the Houses of Parliament, the financial district, the fashionable shopping streets and pay a call at Dicken's "Old Curiosity Shop." The afternoon is unplanned but we'll gather together in the evening to join with our British friends for an enjoyable square dance.

NORWAY

20th Day — Saturday, September 13

This morning we leave London and fly to the wonderful Norwegian city of Bergen. Our coaches will transfer us to our HOTEL NORGE. In the late afternoon we'll tour the city ending at the Fana Folk Village for a unique dinner and an opportunity to see typical Norwegian dancing.

21st Day — Sunday, September 14

This morning we'll cruise the narrow waterways of the Fana and Lyse Fjords viewing some of the charming fishing villages and captivating scenery of this beautiful area. The balance of the day at leisure until we meet in the evening for our farewell banquet where for a short time we will relive our happy memories of our European Holiday.

U.S.A.

22nd Day — Monday, September 15

Today we say goodbye to the Old World as our SAS Jet returns us to the U.S.A., but we will always carry with us fond recollections of this wonderful adventure. BON VOYAGE.

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet 14-21 day excursion Trans-Atlantic flights with tourist class transportation in Europe and with Jet tourist class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of SAS or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and first class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$82.00 per person.)

MEALS: Continental breakfasts will be included throughout with the exception of London where meat breakfasts will be included. Table d'hote dinners will be included throughout and lunches will be provided on the full-day tours into the Bernese Oberland, the Shakespeare Country tour, and the Rhine Steamer. Lunch will be included the first day in Copenhagen and will also be included on some of the air flights when aloft during the lunch hour.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fee and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing. Also the services of an experienced Tour Manager will be available throughout the tour.

TRANSFERS: Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drives are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of

NOW, IT'S UP TO YOU!

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to the grandest tour of Europe you can possibly imagine. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles Address.

excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

RATES: The tour and air costs are based on present tariffs and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the

American Square Dance Workshop, Inc.

Holiday in Europe — 1969

462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1969 Holiday in Europe.

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 1, 1969. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

(signed) (date)

Please complete both sides of this application form before mailing it in. To help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 20, 1969. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses. When cancellations are made after departure, the tour escort, agents or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc.'s Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc.'s Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please show your names on our special badges in the following manner:

(his)

(hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood



(SOMBRERO, Continued from page 36)

Across, Point, —; Step, Step, Point, —;
Note: Sombrero pos is accepted in many areas as Banjo wrapped pos.



LILACS OF LOMBARD — Windsor 4734

Music: Windsor Orchestra — Saxophones, Piano, Drums, Bass, Trumpet

Choreographers: Marie and Carl Peterson

Comment: Excellent waltz music and a routine that is not for the novice yet is easy enough that most dancers will enjoy it. Eight measures repeat.

INTRODUCTION

1-4 **OPEN Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;**

DANCE

1-4 **Fwd Waltz; Fwd Waltz; Fwd, Side, Close to BANJO; Bwd Waltz;**

5-8 **(Fwd, Flare, —;) Step Bwd, Swing Bwd, —; Thru, Side to BUTTERFLY, Behind; Solo Roll, 2, 3; Pickup to CLOSED, 2, 3;**

9-12 Repeat action meas 1-4:

13-15 Repeat action meas 5-7:

16 **Step Thru, Side, Close;**

17-20 **OPEN Fwd Waltz; (W Roll across) Fwd Waltz to L OPEN; Fwd Waltz; Rock Apart, Rec 1/4 L Turn, to BUTTERFLY, Close;**

21-24 **OPEN Fwd Waltz RLOD; (W Roll Across) Fwd Waltz to L OPEN; Fwd Waltz; Rock Apart, Recov 1/4 L Turn to BUTTERFLY, Close;**

25-28 **OPEN Step Fwd, Swing/Lift, —; Thru, Side to BUTTERFLY, Close; Waltz Balance — L, 2, 3; Waltz Balance R, 2, 3 to CLOSED;**

29-32 **Dip Back, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn ;**

SEQUENCE: Dance goes thru twice and Ack.



TINY BUBBLES — Belco 230

Music: Rhythm Boys — Guitars, Clarinet, Drums, Bass, Ukulele, Piano

Choreographers: Bill and Dolly Barr

Comment: Very good music and an easy two-step routine. The first eight measures are repeated.

INTRODUCTION

1-4 **OPEN FACING Wait; Wait; Apart, —, Touch, —; Together to BUTTERFLY, —, Touch, —;**

PART A

1-4 **Face to Face Two-Step; Back to Back Two-Step; Side, Close, Side, —; Side, Close, Side, —;**

5-8 Repeat meas 1-4:

9-12 **(W Under) Change Sides Two-Step to L OPEN; Fwd Two-Step; (W Under) Change Sides Two-Step to OPEN; Fwd Two-Step to BUTTERFLY;**

13-16 **Side, Behind, Side, Touch; Side, Behind, Side, Touch; (Twirl) Walk, —, 2, —; 3, —, Face to LOOSE CLOSED, —;**

PART B

17-20 **Side, Close, Cross, —; Side, Close, Cross to SEMI-CLOSED, —; Fwd Two-Step; Fwd Two-Step to CLOSED;**

21-24 **Side, Close, Fwd, —; Side, Close, Back, —; Rock Back, —, Rec, —; Rock Fwd, —, Rec to SEMI-CLOSED, —;**

25-28 **Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; On Around Two-Step to BUTTERFLY;**

29-32 **Side, Behind, Side, Front; Side, Behind, Side, Front to OPEN; Strut, —, 2, —; 3, —, 4, — to CLOSED;**

SEQUENCE: A — B — A — B — B — Ending Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Point, Ack.**



MARY CLAIRE "MELVINA" REBECCA JANE — Belco 230

Music: Rhythm Boys — Guitars, Clarinet, Banjo, Drums, Bass

Choreographers: Vaughn and Jean Parish

Comment: Lively music and an extremely easy two-step routine. Half of the routine is repeated each time thru.

INTRODUCTION

1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Face to Face Two-Step; Back to Back Two-Step;**

5-8 **Face to Face Two-Step; On Arnd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step to OPEN;**

9-12 Repeat meas 1-4:

13-16 Repeat meas 5-8 except to end in LOOSE-CLOSED:

PART B

17-20 **Side, —, Behind, —; Side, —, Front to BANJO, —; Fwd, Close, Back, —; Back, Close, Fwd, —;**

21-24 **(Twirl) Walk, —, 2, —; 3, —, 4 to CLOSED, —; Turn Two-Step; Turn Two-Step to LOOSE-CLOSED;**

25-28 Repeat meas 17-20:

29-32 Repeat meas 21-24 except to end in OPEN:

SEQUENCE: Dance goes thru three times plus ending.

Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Ack.**



DREAM WITH ME — Hi-Hat 853

Music: Memo Bernabei — Saxophones, Guitar, Trumpet, Piano, Bass

Choreographers: Lou and Pat Barbee

Comment: Very good waltz music with a big band sound. The dance routine is for experienced dancers but is not difficult. The interest

is brought about by unusual uses of standard movements. Eight measures repeat.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Spin Manuv, 2, 3 to CLOSED (M facing RLOD);

DANCE

- 1-4 Full Pivot, 2, 3; Back, —, Close; Back, Side, Close to L OPEN face COH; Fwd, —, Close;
5-8 Twinkle In, 2, 3; Twinkle Manuv, 2, 3 to CLOSED; (R) Waltz Turn; (R) Waltz Turn;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY facing WALL:
17-20 Solo Turn, 2, 3, to L OPEN; Bwd Waltz, 2, 3; Fwd, Flare Thru, —; Step, Side, Close to CLOSED;
21-24 Side, Behind, Side; Thru, Pivot, 2; Step Fwd, Point, —; Step Bwd, Point, — to SIDECAR;
25-28 Twinkle Out, 2, 3; Twinkle Manuv, 2, 3 to CLOSED; (R) Waltz Turn; (R) Waltz Turn end M facing RLOD;
29-32 Pivot $\frac{3}{4}$, 2, 3; Back, Side, Close; Apart, Point, —; Spin Manuv, 2, 3 to CLOSED;
SEQUENCE: Dance goes thru twice Ack.



ROCKIN' IDA — Hi-Hat 853

Music: Dick Cary — Clarinet, Guitar, Trumpet, Piano, Accordion, Drums, Bass

Choreographers: Bill and Lila Bruner

Comment: A very easy two-step with a "swing" flavor. Twelve measures are repeated. Excellent music.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

- 1-4 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;
5-8 Side, Close, Cross to L OPEN, —; Side, Close, Cross to CLOSED; —; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, 2, — to CLOSED;
9-12 Repeat action meas 1-4;
13-16 Repeat action of meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

- 17-20 Side, Close, Side, Touch; Side, Close, Apart, Lift; (W Wrap) Change Sides, 2, Face, —; Back, Close, Together, —;
21-24 Repeat action meas 17-20 except M is on outside and end in SEMI-CLOSED;
25-28 Fwd Two-Step; Fwd Two-Step to CLOSED; Side, Behind, Side, Front; Pivot, —, 2, —;
29-32 Turn Two-Step; Turn Two-Step; (Twirl) Walk, —, 2, — to SEMI-CLOSED; 3, —, 4, — to CLOSED;

SEQUENCE: Dance goes thru twice plus ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd

Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Ack, —;

COUPLES TRADE #3

By Val Glover, Ogden, Utah

Heads star thru right and left thru
Pass thru swing thru
Girls trade boys trade
Boys run couples trade
Couples circulate
Couples trade
Couples circulate
Wheel and deal dive thru
Square thru three quarters
Left allemande

DIXIE TOP

By Lee Payne, Norwalk, California

Heads square thru four hands
Swing thru men run
Wheel and deal dixie spin
Cross trail U turn back
Right and left thru
Dive thru pass thru swing thru
Men run wheel and deal dixie spin
Cross trail but U turn back
Right and left thru dive thru
Right and left thru roll a half sashay
Do a U turn back
Left allemande

SINGING CALL *

BABY'S BACK AGAIN

By Harry Lackey, Greensboro, North Carolina

Record: Kalox 1081, Flip Instrumental with Harry Lackey

OPENER, MIDDLE BREAK, ENDING

Join hands and circle to the left
Go round that ring
Reverse and travel single file and then
Girls back track one time you know
Turn thru left allemande
And weave that ring
Well this must be my lucky day
Cause baby's back again do a do-sa-do
Promenade her back home and then
Throw your troubles to the wind
Happiness you walk right on in
Cause baby's back again

FIGURE

Now one and three go right and left thru
You'll turn 'em twice around
Two and four you do-sa-do
Go all the way round and then
Slide thru pass thru corner lady swing
You do an allemande left
Gonna weave around that ring
Well this must be my lucky day
Cause my baby's back again
Do a do-sa-do and promenade
Promenade back home and then
Throw your troubles to the wind
Happiness you walk right on in
Cause my baby's back again

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending

FAST PACE

By Dan Schmelzer, Torrance, California

One and three square thru
Count four hands and when you're thru
Star thru pass thru on to the next
Star thru dive thru pass thru
Star thru pass thru on to the next
Star thru dive thru
Pass thru and guess who
Allemande left

ARKY SWING

By Joe Dombrowski, Lynnfield, Massachusetts

Head couples swing thru
Pass thru U turn back stand pat
Side couples star thru
Swing thru pass thru
Do-sa-do with the outside two
Make a wave and balance
Swing thru pass thru
The men pass thru
Girls turn back
Left allemande

BE CAREFUL

By Bill Barton, Cornish Flats, New Hampshire

Side ladies chain across the town
Roll promenade half way around
Heads star left inside the town
Go once around pick up new corner
Star promenade go 'round
Back out and make a ring circle eight
Four girls square thru
Four hands round then do-sa-do
Make an ocean wave and don't be late
All eight circulate . . . swing thru
All eight circulate . . . spin the top
Girls in the middle spin the top
Then everybody pull on by
Look for corner
Left allemande

Roy Haslund of Winnipeg, Manitoba, Canada gives us two figures using Centers In then Allemande.

Head two couples square thru
Four hands around in the middle you do
Square thru with the outside two
Four hands round you're facing out
In a line of four bend the line
Square thru four hands around
Those in the middle turn thru
Do a centers in
Allemande

Head ladies chain to the right
New head ladies chain across
Heads square thru three quarters
Both turn right
Lady around two gent around one
Make a line of four
Forward eight and back you reel
Pass thru wheel and deal
Double pass thru
Centers in
Allemande left

TRADE AND TURN

By Tom Rinker, Omaha, Nebraska

Side couples spin the top
Turn thru
Circle up four with the outside two
Side men break make a line
Star thru then swing thru
Ends trade turn thru
Left allemande

FOUR STAR THRU'S

By Gene Pearson, Groves, Texas

One and three do a right and left thru
Star thru pass thru
Star thru with the outside two
Pass thru wheel and deal double pass thru
First couple go left next go right
Half square thru the first old two
* Center two
Square thru three quarters round
Centers in cast off three quarters round
Star thru double pass thru
Centers in
Cast off three quarters round
Star thru substitute
** Square thru three quarters round
Left allemande
* Roll away half sashay turn thru
** Can be used for variation

SINGING CALL *

CHIME BELLS

By Reath Blickenderfer, Massillon, Ohio

Record: Top 25174, Flip Instrumental with
Reath Blickenderfer

OPENER, MIDDLE BREAK, ENDING

Walk around that corner
Then you see saw your taw
Join hands circle round that hall
Allemande the corner do-sa-do your own
Four men star by the left around you go
Turn the partner by the right
And go left allemande
Come back and promenade around the ring
Chime bells are ringing
On the mountain so high
Upon a summers eve
FIGURE

Four ladies chain
Turn a little girl and then
Heads promenade half way you go
Down the middle go right and left thru
Turn the gal I say star thru
Pass thru circle up four half way
Swing that corner girl and
Go left allemande
Come back do-sa-do and promenade
Chime bells are ringing
On the mountain so high
Upon a summers eve
Alternate ending

Sleep little lady on a mountain so high
Upon a summers eve

SEQUENCE: Opener, Figure twice,
Middle break, Figure twice, Ending

DIS WAY

By Dan Dedo, No. Tonawanda, New York

Heads square thru
Star thru the outside two
Two ladies chain
Same two swing thru then box the gnat
Come back with a right and left thru
Turn the girl do a dixie turn thru
Then cloverleaf
Girls turn thru then star thru
Couples circulate then wheel and deal
Left allemande

SQUARE UP

By Cliff Hendricks, Clearwater, Florida

Heads lead right circle four
Heads break to a line
Forward eight and back you reel
Pass thru wheel and deal
Double pass thru
First go left next go left
Heads wheel around
Square thru three quarters on to the next
Square thru three quarters on to the next
Star thru square thru three quarters
Cross trail
Left allemande

DOUBLE PASS THRU

By Dick Springer, West Quincy, Massachusetts

Heads lead right circle four
Head gents break to a line of four
Forward eight and back in time
Pass thru and bend the line
Star thru dive thru double pass thru
Clover leaf and meet a new two
Double pass thru
First two left next two right
Up to the middle and back
Ladies chain cross trail to a
Left allemande

OCEAN WAVE AND BALANCE

By W. F. (Bill) Judge, Ottawa, Ontario, Canada

One and three square thru four hands
Swing thru then swing right three quarters
To an ocean wave and balance
Swing thru then swing right three quarters
New ocean wave and balance
Swing thru then swing right three quarters
New ocean wave and balance
Right and left thru dive thru
Double swing thru step thru
Left allemande

OUTSIDES TURN BACK

By Bob Bennett, Valdosta, Georgia

Heads lead right and circle four
Head gents break to line of four
Forward eight and back
Roll away a half sashay
Centers Frontier whirl ends fold
Centers roll away a half sashay
Outsides turn back and star thru
All four couples Frontier whirl
Cross trail
Left allemande

USE IT AS A BREAK

By Bob Ruff, Whittier, California

One and three pass thru both turn right
'Round one to a line of four
Pass thru wheel and deal
Centers box the gnat
Dixie daisy cloverleaf
Centers box the gnat
Dixie daisy cloverleaf
Centers box the gnat
Dixie daisy cloverleaf
Left allemande

BUSY BUSY

By Ivan Hasbrouck, Carmichael, California

Heads square thru face the sides
Square thru then bend the line
Swing thru then spin the top
Right and left thru
Square thru three quarters
Center four left square thru three quarters
Centers in cast off three quarters
Star thru
Center four right and left thru
Pass thru star thru pass thru
Bend the line star thru
Dive thru California twirl
Allemande left

SINGING CALL *

WAVE GOODBYE TO ME

By Tommy Stoye, Encinitas, California

Record: MacGregor 2035, Flip Instrumental with
Tommy Stoye
OPENER AND ENDING

All four ladies chain across the ring now
You turn and chain the ladies home again
One and three (two and four) you promenade
Go halfway 'round the ring
Star thru and do a do-sa-do
Pull her by swing with the corner
Allemande left new corner
Pass one and promenade
Promenade around that ring
All the way back home
Wave goodbye to me and I'll be gone gone
Gone gone wave goodbye to me
And I'll be gone
FIGURE

One and three (two and four)
Lead to the right and you circle
Break and make a line go up and back
Pass thru and bend the line
Go up and back in time
Right and left thru
Turn the girl and then
Pass thru bend the line and there you
Slide thru swing that corner
Then left allemande come back and
Promenade go all the way back home
Wave goodbye to me and I'll be gone gone
Gone gone wave goodbye to me
And I'll be gone

SEQUENCE: Opener, Figure twice for heads,
Figure twice for sides, Ending

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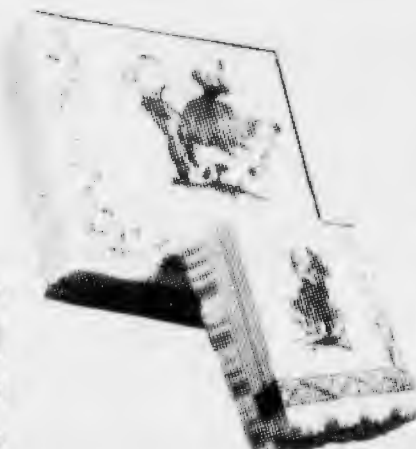


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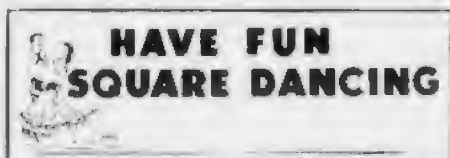


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(LETTERS, Continued from page 3)

Dear Editor:

Help! Our very own Heidi Haylofter is lost! Heidi is a stuffed, life-size doll created to travel to different square dancing clubs for the purpose of publicizing our club and annual festival and to promote square dancing. Square dancers are supposed to dance with Heidi in a square, pin a club badge on her and then take her with a complete square to visit another club. This is how she travels about. But eventually, she is supposed to return home to her kinfolks. Heidi did not return this year and so — any one knowing of her whereabouts or having *any* information concerning her are urged to contact her worried and perplexed parents — the Aggie Haylofters at the address below.

Katy Rose
Colorado State University
Student Union — Activities Center
Box 407, Fort Collins, Colo. 80521

Dear Editor:

. . . Each month there seems to be some particular article in Sets in Order of special interest to me, as an individual; to us, as a square dancing family (we have six children

— 2 boys, 4 girls — 4 of whom are married, one son in the U.S. Navy and the youngest daughter in high school. We are beginning to teach the grandchildren to dance now!); to my husband, as a caller; and to us as officers in a club. So you see, each issue of your magazine is really frayed at the edges by the time the next one comes in . . .

Mary Harris
Norwich, Conn.

Dear Editor:

For the second time within a year I have had a most pleasant reaction to one of your articles, this time the one concerning Square Acres at East Bridgewater, Mass., lovingly built and tended by the Howard Hogues.

On a trip to New England several years ago my husband and I dropped in on a summer institute there and were invited to stay the night and attend one of their Saturday night barbecues. As we sat close to the family a small Hogue girl said to her mother, "If these two people are staying in our house tonight, where will you and daddy sleep?" The quiet answer was, "Shhh." We knew then that we had been given the master bedroom. Such was

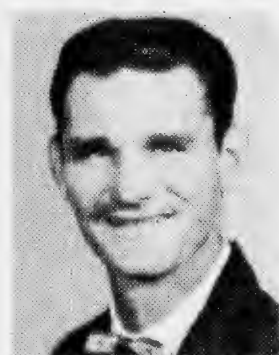
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BOB FISK

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the hospitality offered two unexpected mid-western square dancers who had dropped in so casually.

Dorothy H. Neitzke
Vista, Calif.

Dear Editor:

First, on behalf of the entire committee, I'd like to thank you for helping to publicize the 18th Annual Southwest Kansas Square Dance Festival in Dodge City. Earl Johnston did a fine job with the squares as did Don and Pete Hickman with the rounds . . .

In the 1968 Square Dancers Guide a typographical error had me listed as Lee instead of Les. However, this has not caused me to miss any meals and the mail has been coming all right, so no harm done. The telephone company has changed our telephone number prefix, so if people want to get in touch with us, the new number is 225-5710.

LES Houser
Dodge City, Kansas

Dear Editor:

Thanks for your "Lift and Use" section; it is

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most helpful. We enlarged a couple of dancers to paint on our garage doors — in red!

Peg Tirrell
Cresskill, New Jersey

Dear Editor:

On page 838 of the June 1968 issue of National Geographic Magazine there is a picture showing square dancers in action, at dawn, atop Cadillac Mountain in the state of Maine, despite the fog. This is a Fourth of July tradition regardless of weather.

Two bouquets are in order at this time.

The first should be for the dancers who took part in this performance; the second is for the National Geographic which goes to practically every country in the world. We square dancers never get too much of the right publicity — like this.

Steve and Eileen Wigranowsky
Billings, Mont.

Dear Editor:

I have been secretary to the Trail and District Square Dance Association for a year and a half and have received your magazine as

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part of my job. I really do enjoy all the articles and as a typical woman I most enjoy the sewing styles and tips. I read it from cover to cover and recommend the magazine to all dancers who want to keep up with dancing and also the organization of square dancing in all aspects . . .

Mrs. P. Caputo
Trail, B.C., Canada

(**DATES**, Continued from page 5)

Oct. 18—Jersey Shore Prom. Guest Caller
Dance, Hayloft, Asbury Park, N.J.

Oct. 18-19—Guest Caller Dances

Bay Path Barn, Boylston, Mass.

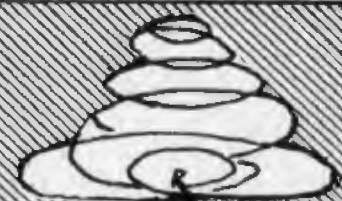
Oct. 18-19—4th Ann. International Fall
Festival, Onondaga Co. War Mem.,
Syracuse, N.Y.

Oct. 18-19—19th Ark. State Fed. Ann. Fall
Festival, Robinson Audit., Little Rock,
Arkansas

Oct. 18-20—Fall Institute Jug End Barn, Mass.

Oct. 19—Clarence's Clowns Frederick Fall
Fest., West Frederick Jr. H.S., Frederick,
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12104 One More Time — Schneider

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FLIP
SQUARES

25177 "RINK-A-TINK PIANO" by Paul Hartman

25178 "THE WILDER THE HEARTBEAT" by Ralph Kinnane

(Note: This is a correction. Our August release by Kinnane was "BUBBLES". Sorry)

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25175 Bubbles — Kinnane

25174 Chime Bells — Blickenderfer

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25172 Nelly Bly — Sweet

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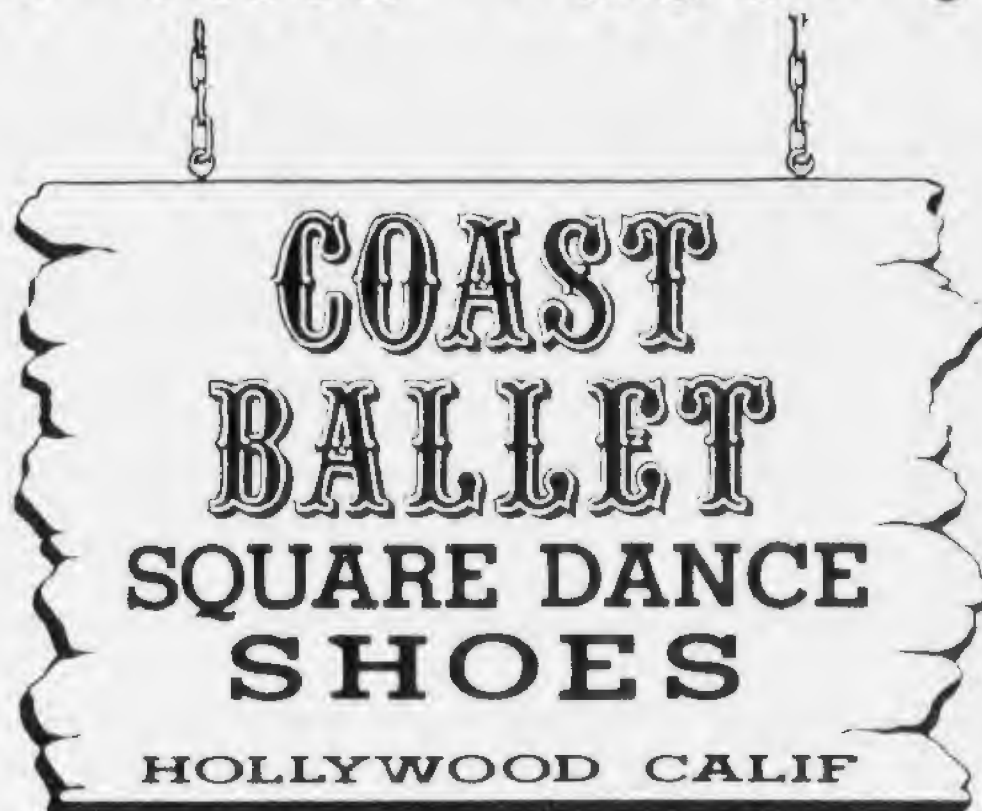


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Oct. 25-26—13th Richmond S/ & R/D Festival
Hotel John Marshall, Richmond, Va.
Oct. 26—HiTiders Guest Caller Dance
Hayloft, Asbury Park, N.J.
Oct. 26—Merry Mixers Guest Caller Dance
Reeths-Puffer H.S., Muskegon, Mich.
Oct. 26—T.E.R.C. Guest Caller Dance
Kingsport, Tennessee

Oct. 26—1st Ann. Harvest S/D Festival
Recreation Center, Hapeville, Ga.
Oct. 27—C.K.S.D.A. 17th Anniversary Dance
Statler-Hilton Inn, Salina, Kansas
Oct. 27—Callers Assn. of S.C. Callers Carnival
Ford Park, Bell Gardens, Calif.
Oct. 28—Knoxville S/D Assn. Guest Caller
Dance, Jessamine Center, Knoxville, Tenn.
Nov. 1-3—2nd Fall Institute
Jug End Barn, Mass.
Nov. 2-9th Ann. Richmond Reelers Harvest
Ball, Julian Smith Casino, Augusta, Ga.

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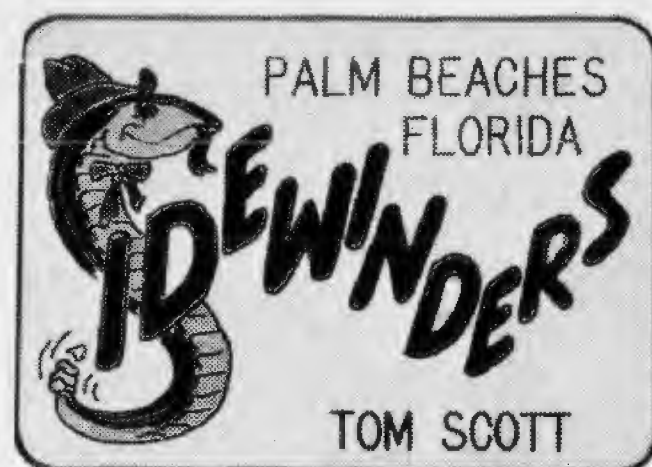
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Nov. 3—14th Ann. No. Ill. Callers Fall Fest.
Y.M.C.A., Aurora, Ill.

Nov. 6—Promenaders Guest Caller Dance
Recr. Center, Idaho Falls, Ida.

Nov. 8-9—8th Ann. Michigan S/ & R/D
Convention, Cobo Hall, Detroit, Mich.

Nov. 8-9—2nd Ann. Missile Twisters Harvest

Moon Ball, Civic Audit., Melbourne, Fla.
Nov. 8-10—8th Ann. Colorado R/D Festival
State Grange, Denver, Colo.

Nov. 8-10—Potawatomi Pow-Wow Weekend
Pokagon State Park, Angola, Ind.

Nov. 9—T.E.R.C. Guest Caller Dance
Kingsport, Tennessee

Nov. 9—Cali Hoes Guest Caller Dance
Hayloft, Asbury Park, N.J.

Nov. 9—22nd Ann. Calico & Boots Hoedown
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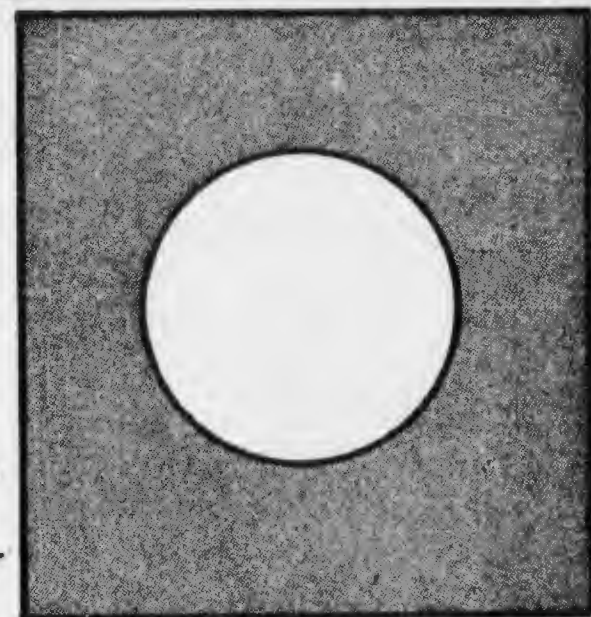
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It probably makes little difference whether one belongs to a school organization, a business fraternity or a square dance club when it comes to names. Individuals within individual clubs take great delight in selecting the nomenclature by which they will be known.

We, too, enjoy learning of various names which groups have selected. Here are just a few imaginative ones we've heard of recently:

Granite Chips (from Vermont of course), Pieces of 8, Hairpin Turners, Spindrifters, Scrambled Eights, Sing-A-Ditties, Whirls & Girls, Ringo Swingo, Saints 'n Aints, Arks & Doves.

There are certainly no rules within square dancing which say a group must stay within any defined appellative boundaries — and isn't it delightful?

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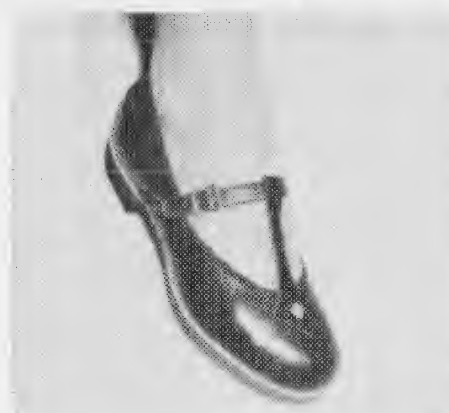
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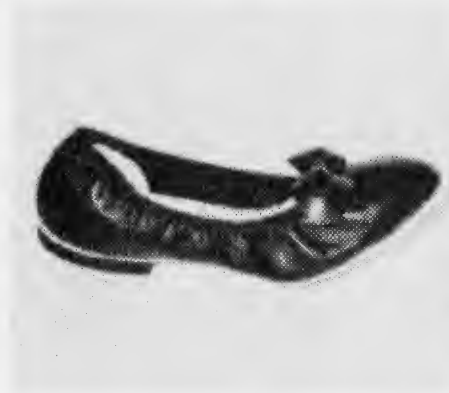
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DANCING



THEY HAVE NOW RETURNED to the United States, Dave to go on to Vietnam and Lucille to visit her stateside family, but square dancers in Europe are not likely to forget the Fikes, who have given so much of themselves to promote square and round dancing on the European scene.

Dave and Lucille caught up with square dancing in Tacoma, Washington in January, 1959. Soon after graduation they were transferred to Germany where they were immediately active in various clubs. They taught the first basic round dance class which became the first round dance club in Germany in 1962.

Following their transfer to Ent Air Force Base (1962-1965) they became the General Chairmen of the 2nd Annual Reunion of Overseas Dancers. They devoted much effort to editing the Overseas Dancers Newsletter which has now grown into the Overseas Dancers Magazine, providing current items of interest to all former overseas dancers.

They came back to Colorado Springs for awhile and there organized the Dream Drifters Round Dance Club. Upon reassignment to Orleans, France, they joined the Jeanne D'Arc Quadrilles. The Bob Millicans were teaching a basic round dance class which, upon its graduation, the Fikes took over and formed the Danseurs Enchantes Round Dance Club.

Off Dave and Lucille went on another transfer, this time to Kaiserslautern, Germany, in March, 1966. Here they were appointed

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Side A calls, Side B instr.

#608—Walk Right In

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#610—Mame

Side A calls, Side B instr.



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Round Dance Coordinators for the European Callers and Teachers Association and were up to their ears in round dance clubs and classes.

In September, 1967, Lucille became Secretary for the European Association of American Square Dance Clubs. Both Fikes have been associated with many special events in square and round dancing in Europe. To name only a few: the 2nd and 3rd European Square Dance Conventions in 1966 and 1967; "Icing on the Cake" Round Dance

Leaders Clinic; Third Annual European Funstitute; Third European College of American Square and Round Dancing; and the Heidelberg Hoedowners Annual Castle Dance.

They helped, too, with special Round Dance Clinics involving American/German and Canadian/German groups from the various bases.

Dave and Lucille have a novelty badge named after them. "Fike's Finks", is the legend on it and many past and present overseas dancers can be seen wearing it.

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The CALLER OF THE MONTH



Don Franklin — Arvada, Colorado

A BACKGROUND OF TWELVE YEARS in electronics proved to be the springboard which catapulted Don Franklin into square dance calling. After he and his wife Ruth had been square dancing for about three years, he was one night repairing and testing a microphone for his club's caller, Dale Schirm. Don had not thought of becoming a caller until that day but after hearing him, Dale asked him to learn a singing call. Don called it at the next club dance and he was on his way. Later he recorded for Marvin Shilling on Lightning S Records and, after Marvin's death, started Wagon Wheel Records. More on this.

Don has been calling now for about nine years. He calls regularly for many clubs in Denver and surrounding areas; has been the featured caller at many local and state festivals thruout the United States and Canada, among them Fresno Squarama, Golden State Round-up, Silver State Festival in Reno, Black Hills Festival, Gulf Festival, Magnolia State Jamboree, etc. He has also called at the National Convention and has been featured at institutes in Missouri, Colorado, Florida and California.

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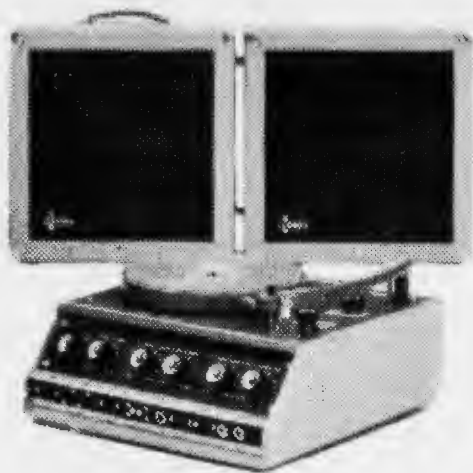
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back to Wagon Wheel Records. This label has created something of a sensation in the field for its get-up-and-go rhythms and certainly Don's knowledge of music has helped.

The Franklins live in Arvada and besides Ruth there are two teenagers in the family — a daughter, Donelle (14) and a son, Darryl (13) who are also square dancers whenever they get the chance. may win.

OHIO ROUNDS

The Frank Lehnerts of Toledo, Ohio, re-

port the rounds chosen to be danced in July's Buckeye Poll as: The Last Waltz, Trumpet Talk, Too Much Love, Engine #9, Hold Me, Dancing Country Style, Very Chic, I'll Take Care of Your Cares, Quintango and, tying in 10th place, Moonlight Tango and Just as Much as Ever.

OVE OLSEN

Mourned by his many friends in square dancing, Ove Olsen of Brea, California passed away June 27. We join all of the others in extending deepest sympathies to his wife and daughter.



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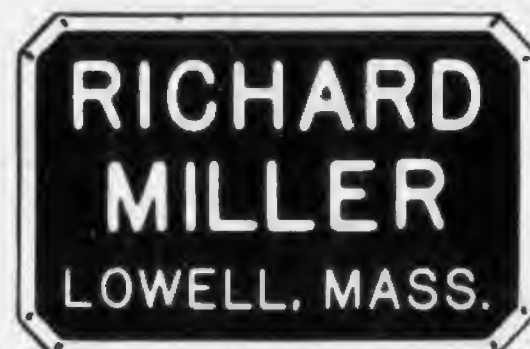
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Hal and Dot Chambers — San Diego, Calif.

HAL AND DOT CHAMBERS first became interested in round and square dancing early in 1952 when they went through a square dance class. This first class didn't "take," but they couldn't get square dancing out of their minds, so again in 1953 they went through another class and this time it was "for real." They joined the club sponsoring the class and began to take an active part in the club program. They have been presidents of several square dance clubs and Hal even started out to be a caller. He discovered, however, that this was not his field. They enrolled in a round dance class and were soon round and square dancing every night in the week.

As in the case of most round dance teachers, the Chambers were asked by square dance friends to show them how to do some of the square dance rounds. The Chambers were only too happy to comply and taught their first "Basic" beginners class in August, 1958. To their amazement and gratification, 43 couples showed up on that sunny California afternoon.

Some 19 weeks later they graduated their first round dance class of 38 couples who formed a club and called themselves Melo-D-Aires. Now, nine years after it started, the club is still dancing with the Chambers. Each

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year Hal and Dot teach one new beginners class.

The Chambers have worked at many state conventions in California as well as being featured instructors at the Utah and Washington Festivals and the Montana Round O Rama. Hal has been on the Standardization Panel for the National Convention four times: is on the Standardization Committee for the Southern California RDTA. He is past president of San Diego Round Dance Instructors and of Southern California RDTA.

Choreographers as well as teachers, Dot and Hal created the popular Hooten Toot and Moonlight Tango. They have always been avid ballroom dancers; in fact, they met in 1935 at an Easter Ball in St. Louis, Mo., and Hal soon convinced Dot that he should be her steady partner. They have two daughters, Kathy Jo and Betty Ann.

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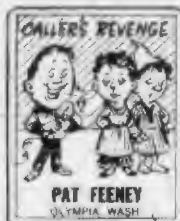
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(RECORDS, Continued from page 6)

left — promenade — (Figure) Ladies chain three quarters — heads (sides) square thru — swing thru — boys trade — box the gnat — change hands — allemande — men star right — allemande — promenade.

Comment: A currently popular show tune. Well played music and well timed dance patterns.

Rating: ☆☆☆

I WANT TO TAKE HER TO A SQUARE DANCE — Kalox 1082

Key: B Flat **Tempo:** 126 **Range:** High HC

Caller: Gaylon Shull **Low LB**

Music: Western 2/4 — Saxophone, Piano, Vibes, Drums, Bass

Synopsis: (Break) Do-sa-do corner — seesaw partner — circle — allemande — do-sa-do — allemande — grand right and left — do-sa-do — promenade (Figure) Ladies chain — heads (sides) promenade halfway — sides (heads) cross trail — swing corner — allemande — weave — do-sa-do — promenade.

Comment: A happy tune, danceable music and standard patterns.

Rating: ☆☆☆

HOWDY — Old Timer 207

Key: F **Tempo:** 131 **Range:** High HD

Caller: Mac McCullar **Low LC**

Music: Western 2/4 — Accordion, Guitars, Bass, Banjo, Voices

Synopsis: (Break) Circle — allemande — allemande thar — slip the clutch — pass one — allemande — right and left grand — turn thru — allemande — promenade (Figure) Heads (sides) square thru — right and left thru — swing thru — swing thru — change hands — allemande — right and left grand — pass partner — swing — promenade.

Comment: A novelty recording with background voices for "effects". A routine that is quite danceable.

Rating: ☆☆☆

UNICORNS — Hi-Hat 365*

Key: C **Tempo:** 127 **Range:** High HC

Caller: Red Bates **Low LC**

Music: Standard 4/4 — Clarinet, Harmonica, Guitar, Piano, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

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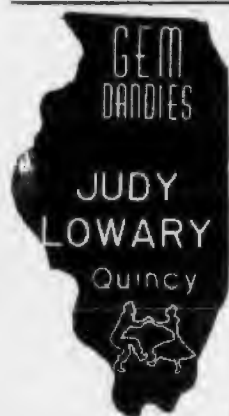


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Comment: A good recording of a currently very popular tune and a smooth flowing well timed but standard dance routine. Rating: ☆☆☆

FOLSOM PRISON — Rockin A 1341

Key: G Tempo: 127 Range: High HC

Caller: Roger Hopper Low LG

Music: Western 2/4 — Guitars, Accordion, Piano

Synopsis: (Break) Allemande — do-sa-do — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) square thru — do-sa-do — swing thru — boys trade — promenade.

Comment: A country tune and a danceable routine. Tune has quite a wide voice range.

Rating: ☆+

WILDFLOWER — Scope 512

Key: Three Tempo: 130 Range: High HC

Caller: Jerry Helt Low LB

Music: Western 2/4 — Guitars, Bass, Piano, Drums, Vibes

Synopsis: (Break) Ladies promenade — do-sa-do — swing — circle — allemande — right and left grand — do-sa-do — promenade (Figure) Heads (sides) square thru — right and left thru — do-sa-do — swing thru — swing thru — swing that girl — allemande — promenade.

Comment: A smooth flowing dance to good danceable music.

Rating: ☆☆☆

SUMMER COLORS — Top 25171

Key: G Tempo: 127 Range: High HB

Caller: Wally Schultz Low LB

Music: Western 2/4 — Guitar, Trumpet, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — heads star thru — California twirl — do-sa-do — ends circulate — box the gnat — circle — allemande — promenade (Figure) Heads (sides) square thru — do-sa-do — swing thru — swing thru —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-September.

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Blue Star 1831

Wagon Wheel 113

Top 25174

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Grenn 12103

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STORES handling square dance records are welcome to write Sets In Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

right and left thru — corner swing — alle-
mande — promenade.

Comment: Well played music and dance has very
good timing. Callers will have to provide the
excitement. Rating: ☆☆

ONE MORE TIME — Grenn 12104

Key: G **Tempo:** 126 **Range:** High HD
Caller: Ron Schneider **Low LD**

Music: Standard 2/4 — Trumpet, Piano, Banjo,
Drums, Bass

Synopsis: (Break) Heads square thru — do-sa-do
— ocean wave — spin chain thru — girls circu-
late twice — box the gnat — do-sa-do — half
square thru — frontier twirl — cross trail —
corner swing — allemande — grand right and
left — promenade.

Comment: An up-dated dance to the old favorite
"Smoke, Smoke, Smoke". Music is excellent.
Rating: ☆☆

TELL MAUDE I SLIPPED — Blue Star 1833

Key: C **Tempo:** 128 **Range:** High HC
Caller: Marshall Flippo **Low LC**

Music: Western 2/4 — Guitars, Vibes, Clarinet,
Piano, Drums, Bass

Synopsis: (Break) Gents star right — partner left
allemande thar — slip the clutch — allemande
— weave — do-sa-do — promenade (Figure)
Heads (sides) half square thru — swing thru —
spin the top — right and left thru — cross
trail — pass one — allemande — do-sa-do —
corner swing — promenade.

Comment: A well timed, contemporary dance to
a lively country tune. Rating: ☆☆+

BABY'S BACK AGAIN — Kalox 1081*

Key: B Flat **Tempo:** 124 **Range:** High HA
Caller: Harry Lackey **Low LB**

Music: Western 2/4 — Clarinet, Piano, Vibes,
Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Good music, a fine tune, and a well
timed standard routine. Rating: ☆☆+

WE'LL DANCE AGAIN — Mac Gregor 2034

Key: F **Tempo:** 130 **Range:** High HB
Caller: Bruce Johnson **Low LB**

Music: Western 2/4 — Guitar, Banjo, Piano, Ac-
cordion, Drums, Bass

Synopsis: (Break) Allemande — partner right —
gents star left — opposite right — allemande
— forward two — allemande thar — shoot
star — grand right and left — do-sa-do —
promenade (Figure) Head (side) ladies chain
sides (heads) promenade halfway heads
(sides) do-sa-do — spin the top — box the
gnat — pull by — swing corner — allemande
— promenade.

Comment: Good music and a fast moving well
timed dance. Rating: ☆☆+

OPEN FOR BUSINESS — Swinging Square 2343

Key: A **Tempo:** 127 **Range:** High HD
Caller: Cal Brazier **Low LC**

Music: Western 2/4 — Clarinet, Guitars, Trom-

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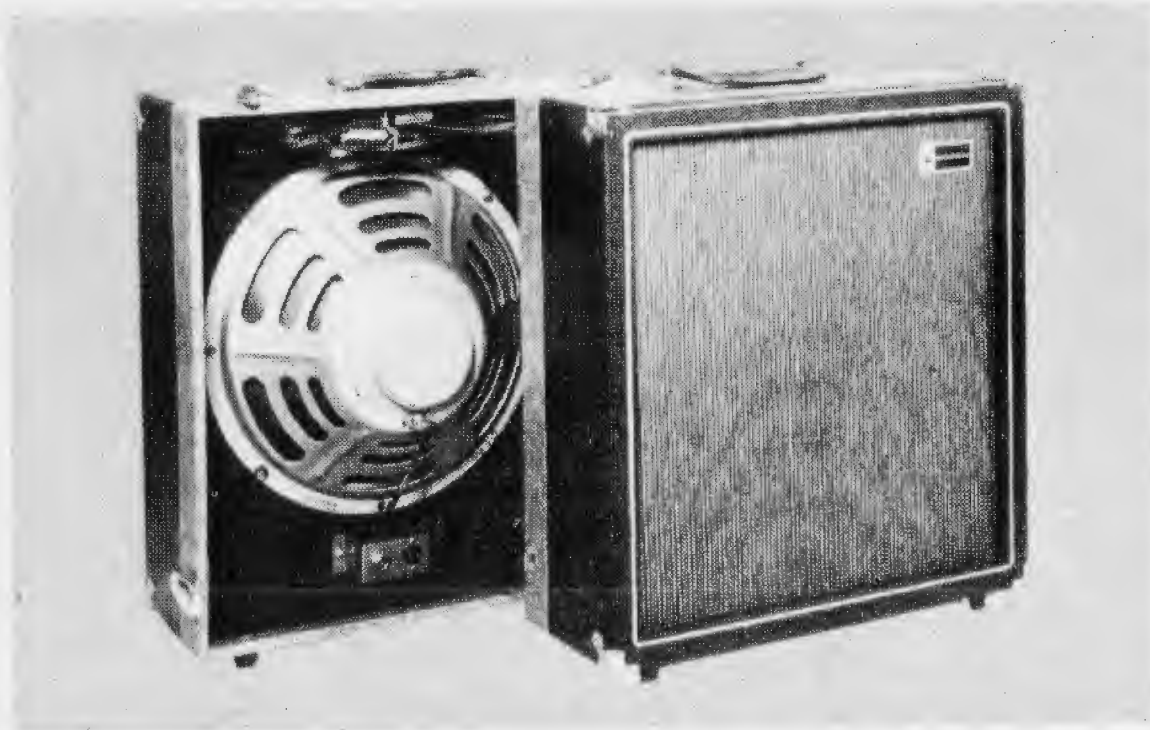
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Synopsis: (Break) Do-sa-do corner — seesaw partner — men star right — allemande — partner right wrong way thar — shoot star — allemande — grand right and left — promenade (Figure) Head (side) gents and corner square thru — split two make a line — star thru — square thru three quarters — allemande — do-sa-do — swing corner — promenade.

Comment: Interesting music and routines that are quite danceable. Tune is not easy to sing.

Rating: ☆+

CHIME BELLS — Top 25174*

Key: D Tempo: 125 Range: High HA
Caller: Reath Blickenderfer Low LA

Music: Standard 2/4 — Piano, Banjo, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: An excellent tune and very good music. The standard patterns are well timed.

Rating: ☆☆☆

JUST PRETEND — Mustang 121

Key: C Tempo: 132 Range: High HC
Caller: Henry Hayes Low LC

Music: Western 2/4 — Violins, Guitars, Bass, Piano, Drums, Clarinet

Synopsis: (Break) Ladies chain three quarters — promenade — heads (sides) wheel around — right and left thru — half sashay — half square thru — right and left grand — promenade

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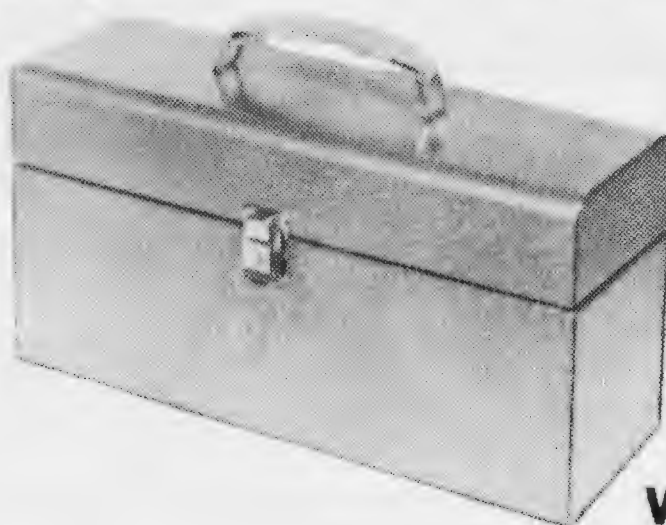
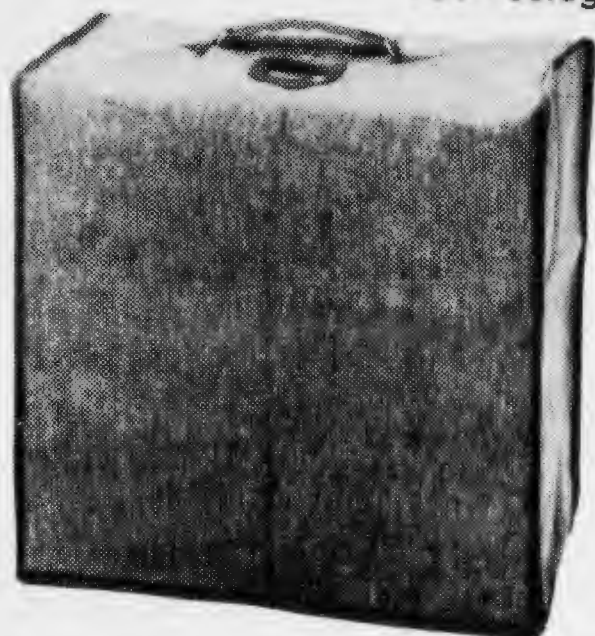
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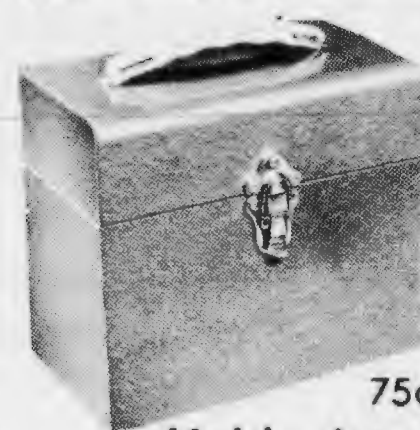
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Caller: Pat Grymes, Flip Instr.

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MUSTANG

- 121 — **Just Pretend**
Caller: Henry Hayes
- 120 — **Wheels Fell Off The Wagon**
Caller: Henry Hayes, Flip Instr.

LORE

- 1100 — **Heaven Says Hello**
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— star thru — pass thru — swing thru — boys
run — wheel and deal — right and left thru —
dive thru — square thru three quarters —
swing corner — promenade.

Comment: Driving country music and a contem-
porary dance routine. Rating: ☆+

THAT AIN'T ALL — Hi-Hat 364

Key: E Flat and F **Tempo:** 128 **Range:** High HC
Caller: Dick Houlton **Low LB**

Music: Western 2/4 — Clarinet, Accordion,
Piano, Vibes, Guitar, Trumpet, Drums, Bass

Synopsis: (Break) Ladies chain — rollaway — circle
left — rollaway — allemande — do-sa-do —

allemande — weave — do-sa-do — promenade
— swing (Figure) Allemande — partner right —
men star left — star promenade — men back
out full turn — ladies chain — rollaway —
swing lady on right — promenade — swing.

Comment: A fast moving country tune, well
played music and a smooth flowing dance
that should be especially interesting to the
newer dancer. Rating: ☆☆☆

HOEDOWNS

WATER HOLE — BLUE STAR 1834

Key: G

Tempo: 127

Music: Ernie and the Hunters — Violin, Guitars,
Drums, Bass

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UH-OH — (Flip side to the above)

Key: F

Tempo: 129

Music: Ernie and the Hunters — Violin, Guitars, Drums, Bass

Comment: Traditional style hoedowns with good fidelity.

Rating: ☆☆

ROUND DANCE

BECAUSE OF YOU — Grenn 14112

Music: Al Russ — Trumpet, Piano, Saxophones, Drums, Bass, Organ

Choreographer(s): Jack and Na Stapleton

Comment: Very good waltz music and a well arranged dance routine. The first eight measures repeat.

RHYTHM ROUND — (Flip side to the above)

Music: Al Russ — Trumpet, Saxophones, Piano, Drums, Bass

Choreographers: Eddie and Audrey Palmquist

Comment: Music is well played and quite danceable. The routine takes advantage of the rhythm of the music and is quite fun but would be one for experienced dancers.

(DIALOG, Continued from page 22)

I use this quite often as I think it is one of the mainstays of our variety in square dance choreography.

Where would you suggest the new caller

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ED GILMORE, Yucaipa, California, is available for special square dance events for leadership clinics, callers courses and dances.

Those interested in attending leadership and caller courses already planned may get further information by writing to us at this time. If your callers group is interested in a comprehensive weekend of caller coaching or if several callers are sincerely interested in a caller improvement program, you're invited to write for information. Please include details of just what you would like to accomplish, how long you have been calling, etc. All correspondence treated in utmost confidence. More than twenty years experience in coaching some of the nation's finest callers. If you possess the ability, we can help you become a better caller.



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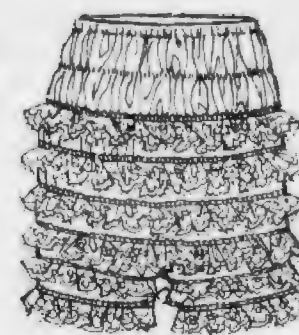
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start in developing a repertoire of calls?

Johnson: There isn't really available now what I think is a good source of material for the beginning caller — one that presents things in an easy form. I'd like to see this type of material developed.

At the risk of this sounding like a plug, if a new caller were to take the Sets in Order Yearbooks of years past and go back over them, he could get some wonderful material. Some of the terminology needs updating because our

language of square dancing has changed over the period of time, but one of the beauties of taking this type of material and updating it is that you're not clobbered by new terminology that the dancers don't understand.

There are some beautiful combinations in the Yearbooks which, done in today's language, will make excellent, interesting dancing but it wouldn't be old-fashioned if you used today's terms.

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*Square dance, square dance, it's so fun
Really keeps you on the run.
Practice, practice, all the night
Now, we're beginning to see the light!*

*Allemande, grand right and left around,
See that partner? That's where you're bound.
Seven-thirty's the time we'll proceed;
A swinging partner is all you need.
Georgetown's the place, the very same hall.
Square 'em up and heed that call.
So, come on out next Friday eve,
Nine-thirty or eleven's the time you can leave.
The caller is Ken; Ireta's the "half."
Come dance, have fun, make goofs and laugh!*

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AMERICAN SQUARES (SQUARE DANCE) HAS NEW EDITOR

Stan Burdick (Caller of the Month, S.I.O., March 1966) and his wife Cathie, have acquired all publishing rights to the national magazine Square Dance (formerly American Squares) and will come out with their initial issue this month.

The two Burdicks will serve as co-editors and plan a number of new features for the magazine.

They wish to announce to all present subscribers that although summer issues have not appeared during the transition period, all subscriptions will be extended accordingly.

Both Stan and Cathie have been associate editors of "Square Dance" and they formerly originated and edited "Square Notes", a south-west Ohio publication. Stan is an accomplished caller and a very fine cartoonist. The new publishing address is P. O. Box 788, Sandusky, Ohio 44870.

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1

EXPERIMENTAL LAB



2

A *basic* is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.



3

ONE OF THE DELIGHTFUL THINGS about some of the newer movements invented in recent years is their versatility to usage under a multitude of situations. Taking the Fold as an example, the simplest form comes from a line of four (1) when we have the Ends Fold. In this instance those on each end of the line simply move forward (2) executing a U Turn Back as they maneuver to face the person who was formerly beside them (3).

Certainly, from the same setup other variations of the Fold could be used and many patterns originating from an Ocean Wave utilize the Fold so that those indicated by the call simply move in behind and face the same directions as the non-acting couples.



4

Having explored the Cross Run movement recently, it seemed logical that we follow up with some thinking on the Cross Fold. Using the same starting formation (1), the command Ends Cross Fold is given. Those on the end of each line move forward as before (4). However, instead of stopping in front of the person immediately beside them, the dancers will cross, moving past that person (5) and having crossed will stand in front of the other non-active dancer (6).

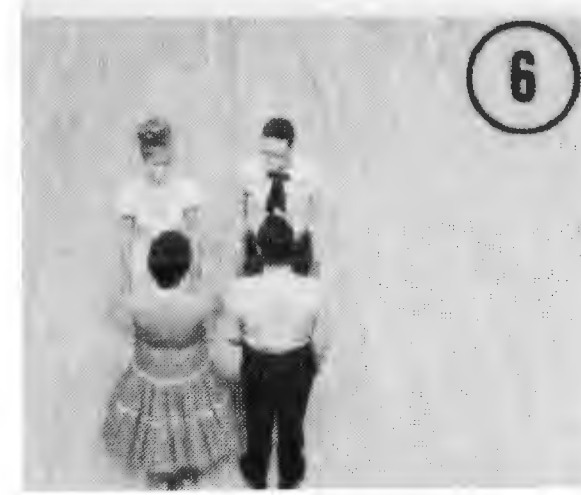
As a rule for *who crosses in front of whom*, the lady will usually move in front, while the man walks around behind her (5). There could be some exceptions, including an Arky style movement where both ends might be ladies, or both ends might be men. In this case, the right ends would move in front and the left ends would move behind them.



5

Editor's Note

We discovered a long time ago that because of deadlines, space requirements and policy, Sets in Order would never be in the position of presenting every new experimental movement as soon as it was "invented". We leave this job up to the several excellent mimeograph dance-material services now in existence. Because of the value of presenting movements photographically we did decide that we could help by taking a long hard look at some of the newer movements and suggest that they be studied in small workshop groups. We do not intend that by presenting any movement in this section that we automatically consider it to be a "basic". In the near future we will propose a method of screening new material before it is ever force-fed to the great majority of dancers. In the meantime we will attempt logical studies of some of the better movements and make suggestions for their being danced comfortably.



6

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